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## CREATIVE REPORT CARD

Which Canadian brands,  
agencies and creatives  
made the grade?

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February 2011 • volume 22, issue 4



**ON THE COVER** Gary Taxali is a big name in the world of Canadian illustrators, his retro and self-proclaimed silly style having graced the pages of everything from *Rolling Stone* to the *New York Times* to his own children's book and toys. So we were thrilled that he was able to bring the Creative Report Card to life on the cover this month. After we told him what it was all about, Taxali presented us with a cute character of our own: a very fitting trophy. We're taking suggestions on what we should name him.

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## Getting past paint-by-numbers thinking

As this issue hits the street it will be the beginning of Ad Week, with the CASSIES kicking off festivities. So, while we'd love to comment on the winners in these pages, it would be a tad premature. Post-awards (the evening of Jan. 24), visit [Strategyonline.ca](http://Strategyonline.ca) to check out who had the best ad-driven results in Canada, and how they went about it.

What we can share in this issue is who had the most successful advertising overall last year. *Strategy's* Creative Report Card assigns points to everyone who won at multiple-media regional and national advertising award shows, as well as the key international competitions. We include awards that recognize effectiveness, such as the CASSIES, as well as those synonymous with celebrating creativity, such as Cannes.

Whenever someone new joins the *strategy* team we try to tell them how seriously the industry takes our annual rankings, like *strategy's* Agency of the Year, and this issue's undertaking. Although I can show them a "Fuck You, *strategy*" T-shirt that an agency once had made to make a point about an Agency of the Year issue, they never believe us. Until they start getting the phone calls.

The Creative Report Card "feedback" is ongoing. It ranges from creatives letting us know about points they should get for credits that were missing in various award show books, to lobbying efforts to have certain shows included – or excluded, as is more often the case – in the rankings.

Despite the fact that the point system gets tweaked each year to reflect industry change, we've had agencies and creative teams submit their own tallies well in advance of publication (which is why we don't share the point system, so stop doing your own math). We've also had award shows, as part of their campaign to be included in the Creative Report Card, offer to do the tabulations for us.

So why do people care so much? And why does *strategy* ask special reports editor Emily Wexler to toil for months over a giant grid of all the award-winning brands, agencies, CDs and art & copy teams? Because awards matter. A lot. At their best, they incent original thinking. They let you know that your contributions are fresh, intelligent and clever enough to capture attention, and according to research by Leo Burnett, this is also typically work that works for the brand. Awards, or more specifically the absence thereof, also let you know when your team needs to try harder.

Looking back at the last decade of CASSIES Grand Prix winners, I see a body of work that dominated both effectiveness and creative shows – from 2001's "The Rant" for Molson Canadian from Bensimon Byrne, to Diet Pepsi's "Forever Young" win by BBDO in 2002, right through to Ogilvy's game-changing 2007 Dove self-esteem work and big Diamond Shreddies idea in 2009 for Kraft, and last year's darling, Juniper Park's work for Frito-Lay North America's SunChips. These were all leaders, not followers.

Many of those marketing ideas carved out space the brands could uniquely own and build upon in subsequent years, or decades for that matter. It would be great if that was the primary judging criteria for more award shows, to encourage the independent and unrelenting pursuit of not only a great idea, but a brilliant idea ownable only by the brand. After all, the stakes are absurdly high. Our Molson feature (p. 49) illustrates how much the right idea can mean to a brand's share fate.

Two-time Creative Report Card cover girl Judy John penned a Forum column that best sums up the role awards play (pg. 56). As 2010's top CD, Leo B's CCO and soon-to-be CEO knows about the ROI on striving to be the best. Across the page from Judy, Will Novosedlik talks about the dark side – wherein winning ideas become templates for categories. Of course, imitative work gets short shrift at Cannes, and would be less likely to make an impression on a brand's business so wouldn't have a CASSIES shot either. Encouraging originality by policing copycat thinking is another reason awards are important to your business and why you should take the talent that racks up CASSIES and Cannes wins very seriously. Check out who scored for Canada this year.

Cheers,mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

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## A WORD FROM THE PUBLISHER



### The real winners in the Target takeover

With the recent news of Target Corp's long-awaited entry into the market, Canada's retail landscape got significantly more interesting overnight. Suffice to say that the arrival of the revered purveyor of cheap chic will provide a welcome competitive boost to the discount superstore segment, and presumably, better selection and pricing benefiting all of us consumers looking to improve our standard of living one outdoor tableware set at a time.

That said, the real prize could ultimately go to the burgeoning Canadian shopper marketing industry. Think about how many partners it's going to take to redesign, launch and promote up to 200 new superstores across Canada over the next decade. There's

some serious bank awaiting the savviest shops in town who can demonstrate that they understand Canadian shoppers best.

It's taken a while, but the industry is starting to wise up to a growing body of research which tells us what we sort of always knew. Nobody arrives at a store with an itemized shopping list specifying which brand they're going to buy. In fact, we're lucky if we have a list. That means once we're in the store we're fair game to be manipulated by everything from signage, promotions and, more

interestingly, the design of the store itself or even the

product comparison searches we do on our mobile. In essence, this is the opportunity for shopper marketers.

There are a few packaged goods manufacturers who have already developed in-house shopper marketing teams, but for the most part, it's a new way of thinking. If you want to find out how the most sophisticated organizations are delivering measureable bottom line performance by focusing on the shopper, not the consumer, I would encourage you to attend *strategy*'s second annual Shopper Marketing Forum March 2-3. We are bringing together the brightest marketing and retailing minds from across North America to educate, debate and share insights on industry best practices. This year's program is so rich that we've expanded it to two days and partnered with the folks at market research firm BrandSpark to provide an intensive full-day workshop option for your marketing teams called "Creating a Winning Shopper Marketing Program." If you're involved with marketing at retail in any facet, this is your chance to ramp up fast. See you there!

Russell Goldstein

Executive publisher, *strategy*, Media in Canada, *stimulant*

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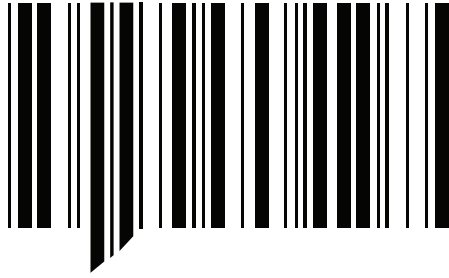
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# IS THAT STEAMPUNK IN THE AIR?

BY KATIE BAILEY



Occasionally, advertising captures a subculture in so subtle a way, it's easy to not notice it even happened. Unlike a soft-drink company co-opting hip-hop culture – or that time swing dancing burbled up into the mainstream via the Gap – the reference is unintentional, or even reverential.

Lately, *strategy* has spotted several references to steampunk, a subculture that pays homage to the Industrial Revolution and the rise of machine manufacturing. It is everything digital is not – dirty, physically arduous, mechanical – but thanks to CGI, the contradiction can become quite elegant.

Such is the case with Cadbury's Caramilk Secrets promotion in December, a hit-and-run social media effort designed to build buzz for the launch of the new bite-sized candies this February. The Facebook-only campaign invited visitors to watch Caramilk bars be turned into tiny treats via an old fashioned-looking machine. Those who participated got a bag of the real thing mailed to them.

BMW brand Mini also made subtle reference to steampunk with its projection-based vending machine in downtown Toronto. The animated installation featured a traditional vending machine filled with different-coloured Minis. Passersby could activate the machine by texting a model-specific code (e.g. "B2" for a yellow Mini) to a shortcode, and then watch as the vending machine delivered the selected Mini. Sure, vending machines aren't steam-powered, but the cogs behind the scenes were a nice reference to pre-computerized machination.

## TOURISM PEI GETS COOKING

BY CRAIG MACBRIDE



Tourism PEI has tapped local talent, chef Michael Smith, to promote the region with a new 24-episode web series called *Food Country*.

Launched in early January at PEIflavours.ca, *Food Country* is meant to highlight the culinary charms of the island and inspire foodies in Ontario, Quebec and the eastern seaboard of the U.S. to visit, says Sebastian Manago, director, culinary, Tourism PEI.

"We're a small province, with a small budget for advertising and marketing, so we have to do something interesting," he says. Tourism PEI is

relying on social networks, PR and word-of-mouth to promote *Food Country*, with help from Vancouver-based B\*Co Communications.

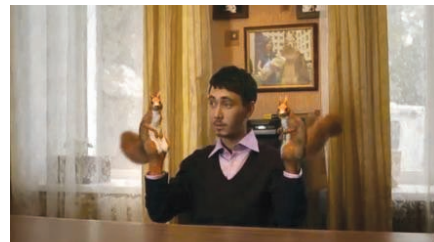
Smith, famous for his several Food Network Canada shows (including *Chef Abroad* and *Chef at Home*) and bestselling cookbooks, is also the official food ambassador of PEI and the host of the province's Fall Flavours Festival.

Although *Food Country* is web-only for now, Tourism PEI is looking into the possibility of a future TV broadcast partnership, Manago says.

## STIMULANT PRESENTS: WEIRD ADS THE WORLD OVER

BY JONATHAN PAUL

"You are travelling through another dimension, a dimension not only of sight and sound but of mind, a journey into a wondrous land of imagination." Next stop, *stimulant's* global realm of "weirdvertising."



A new cinema ad for BMW managed to really get inside people's heads. Created by Serviceplan in Munich, and featuring Ruben Xaus, Superbike World Vice Champion, the ad emits a flash after which Xaus directs viewers to close their eyes. An after-image of the BMW logo is burned into the backs of their eyelids.

Germany also gave

a window into a (very unpleasant) parallel world. In a campaign against domestic violence, an app developed by Munich-based Brand.David for non-profit organization Frauennotruf München uses augmented reality tech to bring a more visceral layer to a print ad. The AR makes the image of a woman in the ad seem as though she is being struck by a fist when viewed using a smartphone camera.

Finally, from the theatre of the absurd, care of Adventa Lowe in Kiev, Ukraine, comes a spot for candy brand Nuts Trio that features a gentleman with a very unique problem: he has squirrels for hands. Life was peachy-keen for the squirrel-sporting protagonist – his furry friends came in handy for a variety of tasks, like unhooking bras – until he encountered Nuts Trio. You see, the squirrels like nuts even more than he does.

Is your mind blown? If so, all three weirdvertisements can be viewed at [Stimulantonline.ca](http://Stimulantonline.ca).



# WATER COOLER

## ASKING CANADIANS



A new year is upon us, and it's time to reflect on all that has come and gone in the mediaverse. While video didn't quite kill the radio star, CDs did kill cassettes, which killed records (sort of) and eight-tracks, and now the shiny discs are in danger of extinction themselves. Polaroid gave in to the digital camera craze by discontinuing its famous instant-photo version. So with new media, websites and devices popping up almost daily, what do you think is next on the chopping block?

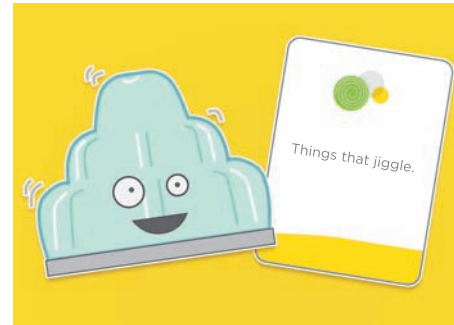
**Which of the following do you predict will die next?**

<b>Non-smart cellphones</b>	<b>37.1%</b>
<b>CDs</b>	<b>24%</b>
<b>AM radio</b>	<b>21.3%</b>
<b>Paper books</b>	<b>10.9%</b>
<b>DVDs</b>	<b>6.6%</b>

This AskingCanadians poll of 1,087 respondents was conducted for *strategy*, with data collected from Dec. 17 to Dec. 19. AskingCanadians is an online survey community with a panel of more than 160,000 members across Canada. It is owned and operated by Delvinia Data Collection. [www.delvinia.com/askingcanadians](http://www.delvinia.com/askingcanadians)

## PLAYGROUND GAMES

BY MELINDA MATTOS



Quick, name something you shouldn't throw off a building. (Poorly behaved children!) What about something that must be magic? (The ShamWow!)

Created by North Bay-based Quinn &

Sherry Inc. and distributed by Hasbro, *The Game of Things* poses questions like the ones above. Its revamped website – launched in mid-December by Toronto digital agency Playground, with the objective of capitalizing on consumers' holiday leisure time to drive sales – puts visitors into the game, showing them a card and asking them to type an answer.

These responses can be immediately shared via Twitter or Facebook, and are later posted to the website – or, at least, the polite ones are. While answer-sharing was a key strategy behind the site, the team knew it might be tricky. Although *Things* was resonating well with teachers and parents, its most enthusiastic fans were potty-mouthed post-secondary students.

"The clients had played the game with university kids and had heard it all," explains Playground's social media strategist Ryan Thomas.

By letting users share their quips via social media before they were vetted for dirty words, Playground was able to offer a family-friendly site while encouraging WOM among twentysomethings. In its first four weeks, the site nabbed 12,600 unique visitors, with 3,500 approved responses and nearly 1,000 referral links from social media. Visitors stayed for an average of 5.37 minutes and Quinn & Sherry Inc. saw its highest seasonal sales to date.

"clients had played the game with university kids and had heard it all"

## Brilliant!

BY JONATHAN PAUL



## NOT-SO-SECRET ORIGINS: LAY'S AND STARBUCKS

Canadians are increasingly scrutinizing the ingredients in products they buy and brands are responding with new ways of giving them the skinny. Digital is one way they're handling full (very full) disclosure.

Part of a campaign to promote its premium Tazo teas, Starbucks has set up two of its locations in Toronto and Vancouver with interactive storefront touch screens. Created by Media Merchants, they allow customers to explore the quality of the ingredients as they digitally fill a sachet. "By introducing customers to both the beauty and quality of the ingredients that actually go into our Tazo tea sachets, we hope to deepen our customers' experience," explains Sharon Smyl, marketing manager, Starbucks Canada.

Lay's is going even further in an effort to let its customers know exactly where its ingredients come from. In December, the PepsiCo brand set up an online chip tracker for its "Lay's Local" campaign. It lets customers discover the plant that produced their bag of chips and the farms that supplied the potatoes by entering the bag's product code at [Lays.ca](http://Lays.ca). Chip trackers can also dig down for more detailed information on the specific farms and farmers.

"We're trying to drive permissibility by telling consumers it's real food – we're not putting anything strange into the product – and at the same time if you're proud of Canada, we're a brand that supports our local farmers," says Claudia Calderon, senior marketing manager, potato chips, PepsiCo Canada.

The chip tracker, which initially launched in the U.S., was implemented in Canada for Lay's by BBDO/Proximity.

# UFC CLIMBS INTO THE SPORTS MARKETING RING

It's fitting that UFC Canada's first brand matchup was with aggressive QSR contender Burger King featuring its pugilistic product, the Angry Whopper. They were a tag team for the UFC's December event in Montreal.

When mixed martial arts officially became legal in Ontario in January, the way was paved for UFC, its largest and most popular purveyor, to put a choke hold on the Canadian market. Based in Las Vegas, UFC opened an office in Toronto last summer but it has been staging bouts in Canada since 2008 – its first was in Montreal – and has built a substantial Canadian fan base. All five Canadian events are among the top 10 in the league's history for largest gate. The fastest sellout ever for UFC was a June event in Vancouver, and its most recent event in Montreal in December saw the largest attendance with over 23,000 fans, most cheering for Georges St-Pierre, a native of the city. It's all helped to stoke interest in cross-promotional opportunities.

UFC director of marketing and PPV Mark Halliday says UFC Canada's first-ever brand partnership leveraged an existing stateside relationship with Burger King. It involved a radio remote at a well-performing BK restaurant in Quebec where a UFC Octagon Girl was brought in to sign autographs and free t-shirts were given away. The first person to respond to a tweet by coming in shouting "I want an Angry Whopper" received a pair of autographed UFC fighting gloves.

"Our fan base and their customer base align perfectly," says Halliday. "We both felt really good about how the event went and we're looking forward to doing more with them."

Labatt is a Canadian brand that's been pinned down in the beer category, but that's because Bud Light's the long-standing global UFC beer sponsor, a partnership arranged by UFC's head office.

As it moves towards its next event in April, UFC 129 in Toronto, UFC Canada is experiencing no shortage of interest from potential partners, says Halliday, adding that its focus is to work with brands that hit the same, mostly male target demo and align with the values UFC believes it embodies: discipline, fitness and commitment.

So far UFC Canada has had discussions with retail, automotive, hardware, confectionary and consumer electronics brands, mostly in the context of sponsor activations in and around event venues, the weigh-ins and a fan expo taking place the same weekend as UFC 129.

The moneymaker, of course, is pay-per-view. In January, UFC Canada named Bensimon Byrne in Toronto as its AOR, mandated to handle localized marketing creative, digital marketing, media



planning and buying and promotional activities for all UFC PPV events to raise the league's profile in Canada.

"We think of the work we do for UFC as local area marketing. That is, what can we bring to the party [in terms of] our knowledge of the Canadian marketplace," says David Rosenberg, CCO, Bensimon Byrne. "We will also look for creative ways to build audience habits, repeat business and thus value for pay-per-view buys in bars and at home."

All in all, Halliday says UFC Canada's goal is to build the sport and the core brand, and grow the business in Canada. "We've got a hardcore committed audience of 18- to 34-year-olds who are very passionate, but there is a larger audience out there that we need to reach that have a [particular] perception of our sport and I think we need to educate them a little bit," he says. **JP**

## Five brands unlikely to team up with UFC

**Hallmark:** A UFC event isn't a love-in, but there is a lot of giving and receiving.

**Tampax:** An unlikely partner, despite the fact that there's usually a UFC PPV event every month (not to mention blood).

**Huggies:** No babies allowed in UFC – there is, however, occasionally crying and some fighters might need diapers after falling prey to a kidney shot.

**Lululemon:** The brand may share some of the same values as UFC (i.e., fitness and discipline), but the downward dog will not increase a fighter's chances of survival, despite confusing his opponent.

**Barbie:** We don't think they've added the profession of Octagon Girl to their "I Can Be" line yet.



## A collage of various retail and service environments, including a bookstore, a library, a computer lab, a clothing store, a food court, and a crowded public space, all framed within a white silhouette of the United Kingdom. The images show different types of commercial spaces and their interactions with customers.

The logo for One Stop Media Group, featuring the words "ONESTOP" in a large, bold, sans-serif font, with "ONE" in red and "STOP" in black. Below it, "MEDIA GROUP" is written in a smaller, black, sans-serif font. The entire logo is enclosed within a black rounded rectangular border.

Corporate

# OUTSTANDING NEW CAMPAIGNS

BY JONATHAN PAUL



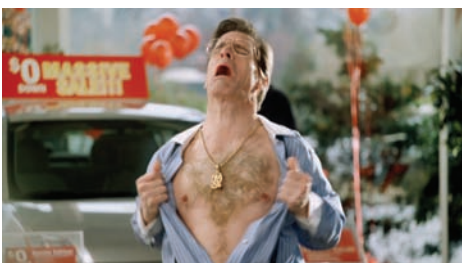
## MR. LUBE IS A HOMEWRECKER

Mr. Lube knows that breaking up is hard to do, but it thinks Canadians should walk away from clingy relationships with appointment-demanding dealerships.

It's the focus of a new spot for the car services company, developed by Rethink in Vancouver, that's taking a more direct approach in touting its services versus the other guys. As a dealer reads a "Dear John" letter from a former customer, viewers are treated to snapshots from their relationship, from its idealistic beginning to its dramatic end, where the customer leaves the anguished dealer – who boasts a mighty lavish pelt of chest hair – in favour of Mr. Lube, who doesn't demand appointments from her.

"Since we first began working on Mr. Lube a few years ago, the strategy has always been to counter the message car dealers give to their customers: 'bring your car back to us for everything,'" says Rob Tarry, group CD, Rethink Vancouver. "After a few years of a comedy/dialogue approach set in a fictitious dealership, we thought we'd focus the TV a bit more and come right out and say it: 'break up with your dealer.'"

The campaign also includes radio, which continues to feature a service manager from Massive Motors hounding a customer to come in; print and OOH keeping to the graphic "checklist" headline approach; and a refreshed, more dynamic and direct website. A second commercial, set to launch in March, will up Mr. Lube's aggro quotient and take on the dealers in an even more direct way, says Tarry.



agency: **Rethink Vancouver**

client: **Mr. Lube**

creative directors: **Chris Staples, Ian Grais, Rob Tarry**

writer: **Rob Tarry**

art director: **Carson Ting**

director: **Eric Yealland**





## THERE'S NO CATCHING UP IN NEWFOUNDLAND

Part of being a half-hour ahead of everyone is the opportunity to approach life at your own pace. Newfoundlanders see it that way and it's one of the focuses of the latest chapters from Newfoundland and Labrador Tourism's "Find Yourself Story."

An interesting oddity, Newfoundland and Labrador's unique time zone is featured in one of two new TV spots from St. John's-based Target, which uses stunning imagery to complement a closing line that states: "When you're always a half-hour ahead you never feel the need to catch up."

The second spot delves into the history of St. John's, highlighting how it embodies youthful exuberance despite its 500 years, as well as aged wisdom, and how it captivates visitors with a vibrant community overflowing with art and creativity. It follows an older gent as he strolls through Signal Hill National Historic Site, contemplating how far the city has come, with the narrator noting that "a place that's been captured by the Dutch, French and the English is no stranger to holding people captive."

"[This portion of the campaign] is the ultimate celebration of the three pillars our tourism work has always been supported by: our people, our culture and our natural environment," says Tom Murphy, CD, Target.

The TV, which launched in January, will be followed up with print and online ads launching this month that will draw from the creative, but focus more on providing people with specific incentives to travel to Newfoundland and Labrador.

agency: **Target**

client: **Newfoundland and Labrador Tourism, Carmela Murphy, Director of Marketing**

CD/AD: **Tom Murphy**

creative group head: **Jenny Smith**

writers: **Jeff McLean, Sarah Park, Jim Francis**

account director: **Catherine Kelly**

senior account manager: **Ernie Brake**

agency producer: **Heikki Kuld**

director: **Pete Riski**

executive producer: **Dan Ford**

producer: **Andrew Sulliman**

production company: **Sons & Daughters**

editor: **Mick Griffin**

post facility: **Rooster**

music: **Eric Harry Music**

colourist: **Eric Whipp**



You are cordially invited to submit your new, dead clever and previously unrevealed campaigns to Jonathan Paul, curator of *strategy's* Creative space, at [jpaul@brunico.com](mailto:jpaul@brunico.com).



## Bio

**Born:** Hamilton, ON. Nov. 3, 1969

**Education:** Honours English, University of Western Ontario; master's degree in journalism, American University

**Career:** De Paoli moved to Washington, D.C., in 1992 so that she could witness the U.S. election first-hand while doing her graduate degree in journalism. She worked at CNN and the local NBC bureau during school, before moving back to Canada to become the editor of *Benefits and Pensions Monitor* magazine. There she discovered an interest in the retirement management industry, which led to a position as product and marketing leader for Canada Trust's retirement division. In 1999, she joined Sun Life, leading the national sales and marketing group for retirement. By 2007, she had worked her way up to CMO and SVP.

**Size of Canadian marketing team:** 170

# SUN LIFE

## changes its tune

SVP and CMO Mary De Paoli livens up a low-engagement category with musical numbers, mobile apps, e-books and advisor matchmaking

BY MELINDA MATTOS

Insurance may play a key role in planning for the future, but it's not the sort of thing consumers get excited about. At best, insurance can be kind of boring; at worst, it's downright daunting.

"We know there is low engagement in both the insurance and banking industries," says Mary De Paoli, SVP and CMO, Sun Life Financial, who heads up the Canadian marketing team and oversees initiatives in the U.S., Asia, Philippines, Indonesia and the U.K. "It's sometimes difficult to understand the complexity of the products. But consumers

While the commercials may be goofy – witness the butt-slide along the kitchen counter in the first spot – the strategy was no laughing matter.

Here in Canada, Sun Life has over six million clients, serving about one in five Canucks. It's the country's leading insurance company based on total premiums and deposits, which totalled just over \$19 million at the end of Q3 for the previous 12 months. It's also number one in the group retirement market, controlling over 30% of industry assets and winning 55% of overall



Sun Life's fall spot (above) and winter follow-up (opposite page) use music and quirky humour to engage viewers.

understand that these products are critical to their family's livelihood. We felt that there had to be a very different take on getting their attention."

This logic led to a series of high-energy TV spots by Toronto-based Capital C, which replaced Zig (now CP+B) as Sun Life's Canadian AOR last April.

"If I Only Had a Plan," launched last fall, features a couple who bursts into song while meeting with a financial advisor, to the tune of *The Wizard of Oz* classic "If I Only Had a Brain." A second spot, released in January, shows a couple at their retirement party performing a modified version of The Temptations' "Get Ready," complete with choreographed dance routine.

market activity in the past year, as measured by financial services industry association LIMRA.

And it's a homegrown brand: Sun Life began operations in 1871 in Montreal, expanding to the U.K. in 1893 and U.S. in 1895. By 1900, it had extended its reach to the Philippines, West Indies, South America and several markets in Asia including China, Hong Kong, India and Japan.

Although Sun Life has been selling insurance to Canadians for 140 years, it's only been advertising on TV for four, with the first two devoted to increasing brand recognition. Consumer research had shown De Paoli that "it takes a lot to break out of the sea of sameness" in financial advertising,



and that it was time to kick it up a notch. But this needed to be done in the right way.

"Consumers told us, 'There's a moment in a campaign where we're open to having you get our attention but it has to very quickly be followed by something relevant,'" De Paoli says.

By using songs that boomers remembered from their youth, Sun Life would no doubt get noticed by the target, but the spots also needed to drive home the brand's unique offerings – like its online Advisor Match service (which helps consumers select a financial advisor they'll be comfortable with) and its new Post Retirement Plan program.

Once Sun Life and Capital C had decided to go the musical route, they tested several commercial concepts with focus groups, an online panel of 1,500 Canadians and a group of 500 financial advisors.

"The research gave [the campaign] the stamp of approval," De Paoli says. "It had wide appeal, it was relevant and it was definitely different."

In addition to the TV spots, Sun Life created an e-book called *Sun Days* that lets visitors to the Sun Life website read about how the company has helped other Canadians. Pages from this e-book were featured as print advertorials in *Chatelaine*, *Canadian Business*, *Maclean's*, *Today's Parent* and several French magazines in the fall, with media handled by Initiative Media.

Sun Life also launched an express version of Advisor Match, based on focus group research. "People didn't know how to prepare for the first meeting with an advisor," explains De Paoli. This insight led to the creation of an interactive list, which allows consumers to outline their financial goals and have the results emailed to the selected advisor.



Since "If I Only Had a Plan" launched, De Paoli says, they've seen the use of Advisor Match more than double year-over-year. Traffic to Sun Life's website has increased by close to 20% and calls to the call centre have jumped.

"Based on the metrics, our expectations were wildly surpassed," she says.

There's anecdotal evidence that the campaign is working, too. "We've seen a very real increase in the number of tweets, emails and blog mentions [about Sun Life]," she says. "Does this necessarily translate into sales? It may not today, but it's part of the positioning of the brand as being very warm and having a lot of personality."

De Paoli joined Sun Life in 1999, as the head of the national sales and marketing group for retirement products. By 2003, she was VP, customer relations and marketing, national accounts, and had been recognized as one of Canada's Top 40 Under 40 by Caldwell Partners. In 2007, she became CMO.

"For me, it felt like the right opportunity at a time when I knew that this brand could really resonate with consumers around the world," she says.

One way De Paoli hopes to connect with consumers is through the use of technology. Last fall, Sun Life partnered with RIM to introduce wireless enrolment to its group retirement info sessions – a Canadian industry first – allowing people to fill out the necessary paperwork digitally using a BlackBerry Playbook tablet. By having participants submit their data on the spot, Sun Life avoids the all-too-common scenario of people walking away with paper forms and forgetting to fill them out. Although it's too early to measure Canadian response rates, industry stats from the U.S. have shown that when employers use wireless enrolment at the work site, registration rates jump to 90%, compared to a typical sign-up rate of 50%.

Sun Life is also working towards its first foray into the mobile sphere. "We believe in the vast potential of mobile and expect that this will be the way that most of our customers and intermediaries interact with us in the future," De Paoli says. The company is currently developing infrastructure and expects to make significant announcements about mobile capabilities later this year.

Sun Life has also ramped up its marketing plan stateside, rolling out its first American advertising push last year, with help from Richmond, Virginia-based Martin Agency.

"[That market] is very different in that our U.S. business is intermediary driven," De Paoli says. "We had to help our intermediaries because, really, they were making two sales: they had to sell the product to a customer, but then they had to turn around and sell who Sun Life is."

To address this problem, Sun Life launched a mass media campaign focused on a pair of enthusiastic mailroom employees who travel across America trying to raise brand awareness. (One spot shows them trying to convince K.C. and the Sunshine Band to rename themselves K.C. and the Sun Life Band.) Sun Life also acquired the naming rights for the home of the 2010 Super Bowl, and had spots running during the big game.

As the overall head of Sun Life's international marketing team, De Paoli says she's often surprised by how little people in Canada understand the company's global footprint.

"We sponsor the dragon boat race in Hong Kong every year, we have number-one market share in the Philippines, we are a leading wealth player in India, and our U.S. business is growing significantly," she says. "We are a really wonderful, proud Canadian success story." ■

### 3 QUESTIONS

#### What do you do in your spare time?

I listen to a wide range of music, from classic rock to classical. I'm also a voracious reader and have become an iPad addict.

#### What's the best advice you've ever received?

When you pick your career, find something you love to do. Not only will it not feel like work, but you will make a difference because you will be passionate about contributing.

#### What tips would you give to a marketer just starting out in the industry?

Work as hard as you can, and be disciplined. Discipline is a quality that people often overlook, but it's the backbone of any successful leader.

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## Submission deadline: February 18, 2011

For more information or to receive a submission package, please email Emily Wexler at [ewexler@brunico.com](mailto:ewexler@brunico.com) or call (416) 408-2300 ext. 245.



# ASC EXAGGERATES FOR TRUTH

BY JONATHAN PAUL

**The truth?** Advertising Standards Canada (ASC) thinks Canadians can handle the truth and it's speaking with tongue in cheek to acknowledge "Truth in Advertising Matters." The new campaign for ASC (the ad industry's national self-regulatory body) was developed pro bono by Cossette, and kicked off in November with a TV ad depicting a teenager caught sneaking out of the house at night. A sign appears, suggesting she was actually on her way to the library, a story embellished by the appearance of a song and dance act. "The strategy is to get the public's attention with purposefully exaggerated situations to make the point that dressing them up doesn't make them true, and let people know that truth in advertising is as important to the industry as it is to the public," says Janet Feasby, VP, standards, ASC. "It's certainly a departure from what we've done in the past." Running nationally in French and English, the effort also includes radio, as well as print and OOH featuring outlandish statements, like "A poodle's venom glands are situated just behind its ears," complemented by cartoony illustrations. We asked ad gurus **Ian MacKellar**, CD at Bensimon Byrne, and **Nathan Rosenberg**, chief marketing officer at Virgin Mobile Canada, to tell us the truth about whether or not this campaign services ASC's mandate to maintain Canadians' confidence in advertising.



## OVERALL STRATEGY

**MacKellar:** I've always been a strong supporter of the ASC mandate – except of course when they've unexpectedly rejected a script I've written. That said, I find the notion of the ASC being the "champion of truth" a credible strategic area for the brand to reside.



**Rosenberg:** I say good on the ASC for taking a chance on a friendlier, edgier approach here. The humour is insightfully attention-grabbing and really drives home the message in the TV and radio spots.



## TRUTH BE TOLD...

**MacKellar:** The work is absolutely different in approach and tone than previous campaigns, but I wonder if by overly dramatizing the "dressing up" part at the expense of the "truth" part, that the public may miss out on the intended message or, for that matter, the intended messenger.

**Rosenberg:** The more relatable tone is a step in the right direction. The message gets out there, but I think the attempt to be "fun" almost backfires in a way that makes the ASC seem like it's dressing up its own message. It needs more opportunities for people to engage. Let people edit their own campaign messages; show examples of how deceptive advertising affects Canadians; add some simply worded proof points on what the standards and principles of the ASC are and, most importantly, why it should matter to them.

## CREATIVE ELEMENTS

**MacKellar:** I put message clarity high up on my list of expectations when evaluating work. When I looked through all the creative elements, I must be honest, I was a bit confused. The line "dressing it up doesn't make it true" may be the source of my confusion. I'm not really sure what this means. I buy into the rallying cry "truth in advertising matters" but I struggle a bit with the way it has come to life creatively.

**Rosenberg:** Overall, the message is effective, straightforward and easy to digest. Some of the executions are more successful at getting the message across than others. The copy in the print ads is almost confusing because the tagline isn't prominent enough and the message gets lost. It forces the need to be familiar with the other executions to understand it. Ideally each element should be able to stand on its own. The fairy tale imagery in the print creative doesn't connect. It feels more like fantasy as opposed to something that the audience can really relate to.

## MICROSITE

**MacKellar:** The online experience was most effective in outlining the ASC mandate and its role in keeping the advertising industry, politicians and anyone with something to say or sell, honest. The site isn't particularly deep in engagement, but what it lacks in depth it more than makes up for in clarity of messaging.

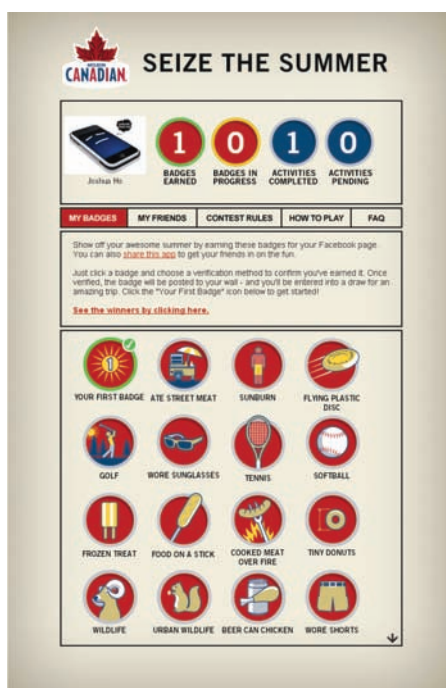
**Rosenberg:** I don't see the link between the campaign creative and the microsite. The jump from real-life photography to animation feels disjointed and looks a bit too frivolous for me considering the nature of the site. Plus, a pet peeve of mine, the microsite forces viewers to sit through the whole animated intro. It's crucial to give people instant access to information.

**The creds** advertiser **Advertising Standards Canada**; agency **Cossette**; CDs **Pete Breton & Dave Douglass**; copywriter **Anthony Atkinson**; AD **Greg Kouts**; producer **Colleen Floyd**; general manager **Tim Bowen**

# IT'S STILL ALL ABOUT LOCATION, LOCATION, LOCATION

Advertisers want to be in people's pockets to get at more than just their wallets these days. Location-based mobile services are starting to attract attention with the promise of loyalty, hypertargeting and integration with other media

BY JONATHAN PAUL



Through the "Seize the Summer" app (left) participants could win tickets to various Molson Canadian events.

Mobile devices are the new billboard, tv spot, print ad, in-store promotion and increasingly, loyalty program, thanks to mobile location-based apps. Proof-positive that these platforms – in conjunction with other sorts of geo-marketing tactics – are gaining notoriety is the recent launch of the Location Based Marketing Association (LBMA).

The Toronto-headquartered group's founder Asif Khan calls mobile the "connective tissue" that ties everything together. "Location almost provides the Holy Grail that's been missing – by understanding where somebody is, we now have the complete picture," says Khan.

Mobile location-based apps, like Foursquare, Gowalla, Loopt, MyTown and Facebook Places mix location-tracking with social media, enabling users to check in to venues and then share their location and recommendations with their social networks. With versions being developed for iPhone, BlackBerry and Android, these platforms have been steadily

growing. As of December 2010, Foursquare had accumulated five million users worldwide (Khan estimates between 500,000 and 600,000 Canadian users). MyTown boasts about 3.1 million users and Loopt has over four million.

Marketers have slowly but surely begun to adopt these platforms. For Facebook Places, which arrived in Canada in September and lets users track their friends, discounts are its specialty. The platform enables businesses to reach out to Facebook users via appropriately dubbed Deals, a program that, at press time, had yet to debut north of the border.

"Deals will extend the conversation from the web to stores by creating this socially and geographically relevant offer that engages consumers when and where the consumer wants," says Jordan Banks, managing director, Facebook Canada.

Offers are broken down into four categories: the individual deal; the friend deal, where companies can offer deals to Facebook friends

checking in as groups; loyalty deals, which Banks equates to coffee shop stamp cards; and charity deals where companies give back to the community. Brands partnered with Deals in the U.S. include American Eagle, H&M and JCPenney, which offer discounts, and McDonald's, which over the holidays gave one dollar per customer to the Ronald McDonald House Charities.

Tying location-based apps to retail environments is what interests Robin Hassan, digital group director at Starcom. She and her team have been exploring the apps with the intent to roll out initiatives for retail-oriented clients and those who focus on consumers on the leading edge.

"Ultimately, for a retailer, when consumers have already made it into their location, they're more likely to be converting towards a purchase – they're not generally showing up to walk around," she says. "The deals in geo-location marketing would be beneficial to help consumers with that extra nudge." At the end of the day it depends, she says, on making sure that the value is relevant, not bombarding consumers with too much information that's not going to be compelling.

Many location-based services include an added layer of social game play, providing players with incentives to check in. Hassan cites Stickybits, a location-based app that lets people scan barcodes, post information, reviews, tweets and videos, as well as access details and promos attached to products. HarperCollins Canada involved itself with the app through a campaign allowing Canadians to access promotions around some of its titles – like winning cash or prizes inspired by the books – by uploading tips and content. It launched the effort in November and promoted it through ads in the *Globe and Mail* and *Toronto Star*. About 250 people per title scanned codes with an average of 75 uploading content.

"Our goal was to be innovative and experiment with a space we've never worked in before to see if there was opportunity for us," says Cory Beatty, marketing manager, HarperCollins Canada. "We saw a completely different type





Left: A Stickybits promo for a Mike Holmes title. Right: The NHL encouraged fans to check in during a Yonge-Dundas Square event to earn badges and win prizes.

of consumer come to it because it was a digital application, people that would not normally have come to those books in particular."

Hassan is interested in how location-based apps can be used as larger loyalty tools. On Foursquare, brands like Starbucks were quick to give discounts to those who claimed mayorship (the user with the most check-ins at any given location). Players can also win specific badges based on their travel habits.

Molson decided to experiment in the space over the summer by developing its "Seize the Summer" app. It gave Molson Canadian drinkers a checklist of activities endorsed by the brand, allowing them to unlock special badges for doing things like wearing shorts, building a dock or visiting the Molson Amphitheatre in Toronto, and then share their achievements via Facebook. Tasks were validated by checking in with the time and place the task was completed, having friends confirm completion or by uploading photos. The app helped Molson grow the number of fans on its Facebook page from 364,000 to 428,000 over the course of the summer, says Forest Kenney, manager of external communications, Molson Coors Canada.

"The thing that [the app] probably did most for us was keep our social channel really full over those 16 weeks," says Kenney. "This was an opportunity for us to capitalize on [location-based apps], but without making the crux about

being in a specific location at a specific time."

The NHL has successfully tapped into the gaming and tips aspects of Foursquare. It became the first professional sports league with a full-time, dedicated presence on the platform back in October. The launch coincided with the NHL Face-Off, the festival that took place at Yonge-Dundas Square in Toronto to celebrate the start of the NHL season. Hockey fans who attended were able to use their mobile devices to check in to Foursquare, attain badges and access clues pointing them to secret locations to claim prizes. As the 2010-2011 season progresses, fans will be able to check in at select NHL games and events to access info such as memorable moments in NHL history. The campaign was developed with the help of RocketXL.

Currently, the league has 20,483 Foursquare followers. "We're on Foursquare because it is relevant to our consumers and, whereas NHL fans over-index on digital consumption, we know they are trafficking the most popular social media," says Michael DiIorenzo, senior director of social media marketing and strategy, NHL. "In the case of geo-social, Foursquare is most certainly on the shortlist. In the future, we'll continue to use geo-social as we use other social media to shorten the distance between the league and our fans."

Canadian daily newspaper *Metro* is another example of a brand leveraging the

service. In January 2010 it became the first news organization in the world to team with Foursquare, adding location-specific editorial content. Foursquare users who follow *Metro* – currently there are close to 25,000 of them – can receive alerts when close to relevant locations, like restaurants *Metro* has reviewed, and link through to the full review. They can also earn an exclusive Foursquare *Metro* badge by checking in at places near their pickup locations in the morning. The partnership was promoted with a contest for badge-earners to win an iPhone 3GS, touted in the paper, and through its reader loyalty program, Club Metro, in English Canada.

The paper can also act as a liaison between its advertisers and the platform thanks to multi-platform campaigns across its properties, as well as Foursquare, including pushing out messages to its followers.

The *National Post* has also joined the Foursquare fray with its own branded Foursquare page (Foursquare.com/nationalpost). It recently asked people in Toronto to check in to a special location created for the 2010 mayoral election, inviting them to tell who they voted for. The goal was to create a mobile exit poll. The *Post* also incorporated Foursquare into a special TIFF offering for festival-goers called the Foursquare TIFF Insider's Guide. It allowed the paper's TIFF experts to share their festival knowledge with readers based on locations around Toronto.

# iab<sup>canada</sup> 2011 COURSE GUIDE



## MOBILE MARKETING

*New!*

**TORONTO** - Feb 11, May 11, Aug 11, Dec 7  
**VANCOUVER** - Feb 16, May 9, Dec 5  
**MONTRÉAL** - Feb 22, May 13, Dec 9  
**CALGARY** - Aug 9



## SOCIAL MEDIA MARKETING

*Newly Updated!*

**TORONTO** - Feb 23, May 27, Sept 8, Nov 23  
**VANCOUVER** - Feb 28, Nov 21  
**MONTRÉAL** - Mar 2, Sept 14  
**OTTAWA** - May 25  
**HALIFAX** - Sept 12



## INTERACTIVE MARKETING + ONLINE ADVERTISING

**TORONTO** - Mar 25, Jun 28, Oct 21, Dec 1  
**VANCOUVER** - Mar 21, Oct 17  
**MONTRÉAL** - Mar 24, Oct 20, Dec 2  
**CALGARY** - Mar 23, Oct 19  
**OTTAWA** - Jun 29  
**HALIFAX** - July 5



## PAID SEARCH MARKETING

**TORONTO** - Apr 13, Jul 13, Nov 4  
**VANCOUVER** - Apr 4  
**MONTRÉAL** - Apr 11  
**CALGARY** - Apr 6  
**OTTAWA** - Nov 2



## SEO SEARCH ENGINE OPTIMIZATION

**TORONTO** - Apr 20, Jul 20, Nov 9  
**VANCOUVER** - Apr 18, Nov 7

media.

Before TIFF, the *Post* had 4,600 followers; after, the number grew to 15,000 and currently sits at about 35,000.

"When Foursquare and other platforms started gaining popularity everybody talked about how it was a location-based game where you checked in to tell people where you were – it was all about the user," says Chris Boutet, senior producer for digital media, the *National Post*. "But now, especially with more news publications getting involved in the space, you've started to see the usage change [so that] instead of telling people what you're doing, you're checking in to find out what's going on or find out information about where you are."

Because the space is so new, it's lacking adequate means of measuring ROI. That's starting to change thanks to companies like Vancouver-based Geotoko, which in May launched a platform allowing brands to create location-based promotions and simultaneously publish them on multiple services including Foursquare, Gowalla and Facebook Places. It offers users analytics that include a location heat map for competitive intel, daily check-ins per platform at your location, the number of check-ins per location, the time most check-ins occur, gender, new versus returning visitors, visitors sorted by influence and Facebook fan analytics for integrated Facebook and Foursquare campaigns.

Similarly, New York-based interactive marketing agency Deep Focus recently unveiled Fourscore, a tool to help marketers understand the impact of people's adoption of location-based services on their business. In beta and only available for Foursquare at press time, the tool supplies measures of how brands' Foursquare activity compares with that of their competitors. Deep Focus plans on adding more features and metrics, as well as location-based services to Fourscore.

Another barrier to location-based marketing growth is that other media take precedence when marketers allocate their media spends. That caused Khan to re-examine his definition of location-based advertising, which ultimately led to the LBMA being founded.

"[The definition] moved from only mobile to something that is really about the actual physical place and then understanding it from a brand's point of view: how do

I engage all the forms of media that I'm already spending money on and how do I use mobile to leverage them to reach the consumer in specific ways?" says Khan. "In an ideal world brands would be going to the technology companies and telling them they want to see digital signage integrated with Foursquare check-in and tied to scanning a QR code in a magazine."

It's starting to happen in small steps. Charlottetown, PEI-based digital signage company ScreenScape launched a Foursquare widget in September, which it has incorporated into its tech platform. It enables businesses to showcase their Foursquare promotions, recognizing and rewarding Foursquare users on digital displays, using the platform to create real-time, in-venue "hyper-local marketing."

The Confederation Centre of the Arts in Ottawa is currently using the widget to promote its Foursquare theatre specials. It's also employing the tech to welcome whoever holds the venue's Foursquare mayorship via its digital signage every time they check-in.

While integration is on the way, marketers still must deal with all the different tools people are using, creating initiatives that can be incorporated across all these location-based platforms, says Hassan.

In terms of making location-based platforms appealing, another hurdle, Hassan says, is privacy. The solution, she says, is a focus on transparency: Places and the like must always be clear about what they're communicating about users, while they offer users the opportunity to customize privacy settings.

By their very nature, these platforms ask users to reveal a lot about their day-to-day and may not be conducive to certain kinds of initiatives. The *National Post's* exit poll, for example saw more than 320 people check in to the Toronto

Election 2010 location, but only 18 shared their votes. Suspecting

reluctance on the part of Foursquare users to share that kind of info, the publication also set up an online poll. It received over 2,000 votes and was more accurate in predicting the results of the election.

That said, as Facebook has taught us, it's surprising what people will share in the pursuit of social status. Combine that with Canada's love of loyalty program benefits, and you have an area of marketing that is ripe for more brand befriending. ■



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# CONTENT, CONTEXT AND DATA

## CANADA'S PREMIUM DIGITAL AD NETWORKS

**T**he online world can be a scary place, and a lot of advertisers are still learning as they go. But fear not. Even though it can be impossible to predict online trends, there's still a sure thing when it comes to advertising online: leveraging strong content. And the good news is that premium online content is growing exponentially, both in Canada and abroad. For advertisers, that means a plethora of opportunities to interact with relevant, highly engaged audiences. Particularly as publishers become more comfortable offering custom integration opps like homepage takeovers and sponsored content.

While the sheer volume of quality inventory available seems to present limitless opportunities for advertisers, it can also be a bit overwhelming. That's where online media partners come in. Canada boasts a strong contingent of savvy online networks, sales organizations and portals that can help you navigate the often-complicated online space.

### Content, content, content

People are hungry for great content that's relevant, meaningful and entertaining. And once they find something that speaks to them, they come back for more. "We believe in the power of content," says Walder Amaya, Gorilla Nation's Senior Vice President of Canadian Operations. "Our sites have a loyal following."

Gorilla Nation exclusively represents over 500 premium sites worldwide, including NFL.com, Gawker Media Sites, and SheKnows to name a few in Canada. These sites deliver relevant content for a highly engaged niche audience that's very attractive to advertisers. "We recognize advertisers are trying to reach vertical audiences," explains Amaya. So, Gorilla Nation partners with the most popular sites in specialized content categories to cater to advertisers' needs.

Since online is such a fragmented medium, consumers demand relevant content. That's why Casale Media is focused on premium Canadian sites. In fact, the company represents a roster of over 100 trusted brand name Canadian titles, including exclusive access to high profile sites like eBay.ca and Metroland Media's portfolio of local news and directory properties. "Canadians identify with and trust local," says Julia Casale-Amorim, Casale's Chief Marketing Officer.

Of course, finding premium inventory isn't easy -- there's a reason it's called premium. Casale-Amorim estimates that Casale Media has reviewed over 50,000 sites to find the cream of the crop that makes up its 3,000 strong

publisher network. AOL is also extremely picky when it comes to selecting sites for its Advertising.com network. "We have strict guidelines. Every publisher is screened," says Graham Huddleston, AOL's senior manager of publisher services for Advertising.com. "However, this does not limit our ability to deliver the highest reach in Canada."

Securing space in the right environment online is increasingly important to advertisers, who are eager to align themselves with trusted brands. "We're seeing a huge resurgence in display on premium sites," says Simon Jennings, president of Olive Media, which represents high-profile sites like The New York Times, CNET and The Huffington Post. Top-tier brands such as these are attractive to advertisers not only for their impressive reach, but also because they boost advertisers' brand value through association.

### Maximizing premium content

Landing premium content is great. Maximizing premium content to help your brand break through the clutter is even better. More and more publishers are offering advertisers opportunities for customized executions. "We're on a revenue share with our publishers. We don't buy remnant or leftover inventory," says Carolyn Cramer, Tribal Fusion's General Manager for Canada. "In doing that, there are two main benefits: we tend to see much better performance results because we're able to access early session impressions, and it allows us to offer custom opportunities."

Custom executions are hugely popular, and it's easy to see why. They help advertisers create more engaging, memorable experiences that stand out. For instance, Tribal Fusion has an exclusive relationship with the popular currency conversion site XE.com. That allows them to offer big brand names, such as TD Canada Trust, executions like full-site skins and takeovers. "Historically, these types of branding opportunities have only been offered by portals. Things like that are typically done with portals," says Cramer. "We take a holistic approach. Having a good relationship with your publishers is key."

Tina Mooney, VP, Canada for Adconion Media Group, says the company's exclusive relationships with premium sites like yidio.com and zimbio.com and fashion favourite stylebistro.com allow it to facilitate custom executions for clients like skinning, page takeovers and sponsorship opportunities. Moreover, Adconion can help advertisers take customization even further by helping them



## CANADA'S PREMIUM DIGITAL AD NETWORKS SPONSORED SUPPLEMENT



### AOL Advertising

AOL Canada is entering 2011 with a bang. The company is investing heavily in its industry-leading network, Advertising.com, to help clients get the most out of their media buys. On top of the thousands of third-party sites Advertising.com taps into, AOL provides exclusive access to over 80 original brands, including sites like Moviefone.com and Engadget.com. AOL Canada offers clients unprecedented media placements, deep integration and eye-popping creative executions.

Advertising.com clients can tap into AdLearn, AOL's powerful optimization tool that maximizes ROI. Its sophisticated, data-driven models

calculate the worth of ad placements in dollars and cents, and its delivery management capabilities ensure your campaign is delivered in a way that meets all of your business objectives.

AOL leverages its wealth of data to perform any type of targeting imaginable, from behavioral to creative to technographic to lookalike. Its sophisticated targeting capabilities

develop and produce brand-integrated entertainment to deploy online, too. "We attract clients seeking solutions to grow their brand beyond traditional media. We aim to amplify a brand's visibility and awareness through the use of sponsorship and integration into entertainment properties, and distribute them to a massive online audience network and beyond."

Steve Macfarlane, VP of sales and business development at Suite 66, agrees that strong relationships with publishers are essential when it comes to landing clients the best opportunities. "We're focused on custom opportunities, integration and developing exclusive relationships with publishers," he says.

One of Suite 66's biggest exclusive publishers is the popular Canadian men's website DailyXY.com, which reaches the coveted male 18-34 demographic. "It's an intelligent site with interesting, engaging content," says Macfarlane. Suite 66 has developed a number of custom executions on the site, including a recent contest for American Express and Starwood, who are promoting their partnership with a golf giveaway. "We've integrated their ad campaign with a sponsored contest," says Macfarlane. "The client is very happy with the results."

"Advertisers want something to set them apart," says Amaya. He notes that Gorilla Nation's control over inventory allows it to guarantee share of voice for clients, helping them ensure they can break through the clutter on popular sites. Of course, context is key, too. "We are great believers in contextual relevance," he says. Gorilla Nation recently worked closely with Starcom on a campaign for Kellogg's Corn Pops that ran throughout Gorilla Nation's kids vertical. The targeted effort featured an ad unit where users could interact with the ad through cameras using augmented reality. Olive Media's Jennings says the key to making an impact online is for advertisers to take advantage of content in a meaningful way. He points to an execution Olive worked on for H&M that saw the retailer leverage the sites Elle and Au Feminin to run a customized French door ad unit takeover. "We offer rich, deep integration on premium brands that's easy to buy," he says.

### Targeted reach

Of course, one of the most attractive things about online for advertisers is the ability to be very, very targeted. And media vendors that offer extensive reach can

be extremely granular when it comes to setting the bull's eye. "Scale is essential in order to apply different layers of targeting and still be left with a decent audience pool," says Cramer. Since Tribal Fusion's breadth of inventory is so wide, it can accommodate even the narrowest targeting requests. For instance, if a client wants to target a demographic as specific as java developers, Tribal Fusion can facilitate it.

AOL is committed to helping its advertisers hone in on key demos. In addition to the plethora of sites its Advertising.com network reaches, AOL also boasts an extensive collection of its own sites. It groups these and their network sites together around similar content and demographics to create "Super Channels," giving advertisers the opportunity to extend their reach across the network in similar demos. For instance, AOL offers Finance & Technology Super Channels to match demos strongly represented through their owned and operated sites like Walleepop.ca and Engadget.com.

Targeted channels are also a big focus for Gorilla Nation. The company currently offers 30 different verticals, including channels like GN Multicultural, GN Kids and GN Entertainment/ Lifestyle. Meanwhile, Casale Media can create specialized custom networks to help clients reach a demographic as specific as females ages 24-35 who are their households' primary grocery shoppers. "We can then layer in contextual parameters like shopping, home and leisure, so we're

### Tribal Fusion

Tribal Fusion entered the Canadian market in fall, 2009, and has been providing Canadian advertisers with the best placements on premium sites ever since. The company is built around proprietary technology and dedicated vertical teams that allow them to create fully customized advertising solutions. That means clients can target verticals as broad as arts and entertainment with mainstream sites like ET Online and Entertainment Weekly, or as specific as java developers via premium, niche technology sites.

Tribal Fusion maintains excellent relationships with key publishers, which allows it to facilitate custom executions and ensure better



performance results by snapping up early sessions for clients. It doesn't buy from exchanges, so it can provide 100% transparency for advertisers. Tribal Fusion's contextualization engine monitors content right

down to the page level, so clients never have to worry about their ads appearing alongside questionable content in a single article on an otherwise top rated site.

The company recently launched Firefly, a full-screen video player that launches from a standard IAB that advertisers pay for on a cost-per-engagement model. Firefly videos are produced by Tribal Fusion at no cost and can include: Multiple videos, booking engines, interactive maps, etc... All channel and behavioral targeting can be applied to the Firefly Video.

From custom brand channels to vertical-specific targeting tools to drive immediate purchase, Tribal Fusion offers smarter solutions that drive greater results.



reaching qualified eyeballs in the most relevant environments for an advertiser's message" says Casale-Amorim. "It's a pretty powerful tool."

While advertisers may be clamoring to get their hands on premium content, there's still something to be said for remnant inventory, too – especially given the advances in targeting technology. "It's an inexpensive way to buy a lot of reach, and you can be very targeted," says Suite 66's Macfarlane. "Many advertisers are buying remnant and premium inventory. It's a great way to stretch your ad budget."

### Data makes all the difference

In the world of online advertising, data is a savvy marketer's best friend. "Online, it's the technology and the data that powers it that drives performance," says Casale-Amorim. "We invest millions in our platform."

One of the outcomes of Casale's significant investment is an optimization engine comprised of a self-perfecting series of algorithms. It's completely data dependent, and dynamically factors in learnings as the campaign progresses to produce higher returns for clients. "The longer a campaign

## Casale Media

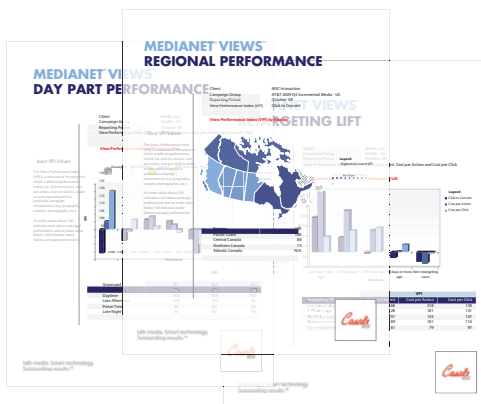
Casale Media is known for its industry-leading volume of quality Canadian content. It has an 82% reach in Canada, and offers exclusive direct access to premium sites like eBay.ca and Metroland Media's portfolio of online properties. Direct access to these trusted sites allows clients to run customized executions in well-respected, relevant online environments. Casale is committed to

quality, and directly sources 100% of its inventory from publishers. That means it has complete control over placements and can guarantee clients positioning above the fold.

Casale offers highly simplified technology solutions like MediaNet Views, a visual-heavy reporting series that lets clients immediately see details about their campaign's performance, such as which core segments responded the most, what their top performing dayparts were, what effect lag time had on conversion, and much more. Casale also offers a real-time optimization engine that improves campaigns as they progress, ultimately delivering higher returns.

This year, Casale is rolling out Videobox, a user-initiated branded video

environment that simplifies video for advertisers. With Videobox, advertisers can enjoy the same precision targeting they have come to expect from Casale, as well as sophisticated reporting technology that lets them see exactly how users are interacting with their videos.



The MediaNet Views series of reports provides advertisers with valuable intelligence about audience response and how and where campaigns performed.



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## CANADA'S PREMIUM DIGITAL AD NETWORKS SPONSORED SUPPLEMENT

can run, the better it can optimize," explains Casale-Amorim. AOL also offers a sophisticated optimization tool. "AdLearn is able to optimize campaigns based on performance," says Huddleston.

AOL carefully collects as much data as possible to result in the best possible targeting for its clients. For instance, it doesn't prematurely basket users into behavioural categories. "Every single user is heavily vetted. It takes multiple sessions for us to put someone in a basket," says Singer. "Many competitors go by one session before they're basketed."

### Focus your goals and align your creative accordingly

All the data in the world isn't going to help you if you don't have clear goals.

Know what you want to get out of your online efforts, and tell your partners. "Make sure your media partners understand your objectives, so they can be proactive about bringing you the most relevant opportunities," says Suite 66's Macfarlane.

In the earlier days of online, many advertisers were testing the waters without establishing a clear plan. Those days are over. "Now that the advertisers have embraced online, everybody's looking to push the envelope," says Cramer. "It's essential to put the time and effort into your creative – don't assume your offline ads translate well to online."

In order to get the most out of your spend, you need to focus your goals – and figure out how to measure performance. "Know what your metrics for success are,"



Advertising on the Joost Video Network allows you to take advantage of the brand-building power of sight, sound and motion combined with the interactivity, targetability and measurability of the Internet

## Adconion Media Group

Adconion Media Group ([www.adconion.com](http://www.adconion.com)) is the world's largest independent content distribution and monetization platform, reaching nearly 350 million unique users – or one-third of the total global Internet population every month.

Adconion is dedicated to providing advertisers and publishers with the best products, technology and data analysis to create successful online campaigns across multiple platforms through a single network. It is an international leader in evolving the ad network model to create, distribute and monetize video content. In late 2009, Adconion acquired certain assets of Joost, the online video service. In April 2010, Adconion's newly launched Joost Video Network debuted at number 2 on comScore's Video Metrix® report – second only to Google.

Adconion has 17 offices in 7 countries and sits on the board of the Internet Advertising Bureau, is a member of the European Interactive Advertising Association and IASH Europe, and is accredited by the Network Advertising Initiative.

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# Should you be expecting more from your ad network?



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## CANADA'S PREMIUM DIGITAL AD NETWORKS SPONSORED SUPPLEMENT

says Cramer. Establishing goals early on – like determining whether your campaign is a performance or branding effort - makes it easier to develop effective creative, too. “Have a clear call to action, like ‘BUY NOW,’” says Cramer. “Make it obvious.”

Jennings says paying attention to creative early on can make a big difference when it comes to getting results. “Creative always seems to be the last thing advertisers start to think about when it comes to online,” he says. He points to H&M and TD as two examples of brands that are developing online-specific creative, and are reaping big rewards because of it. “The earlier in the creative process companies start to think about online, the more impactful and memorable it’s going to be,” he says.

### Playing safe

Much like advertisers are eager to have their brands associated with premium online properties, they’re just as anxious to avoid being caught on a contentious page. “There’s a hidden cost of having your brand show up in an unsavory environment,” says Casale-Amorim. Cramer agrees that protecting their brands is on more advertisers’ radar these days. “A lot of the CPG clients that are family oriented are concerned about brand safety,” she says.

To address those concerns, many networks are offering solutions to ensure ads don’t wind up anywhere unexpected. “We contextualize down to the page level, so that if a premium site happens to have a questionable article, your ad won’t run on it,” says Cramer. Casale Media offers a similar solution. “Our entire network is directly sourced, so we

## Olive Media delivers solutions



H&M took advantage of stunning, large format ads to showcase their fall fashion line on AuFeminin and Elle

Ready, set, innovate! Olive Media offers a full range of custom solutions to fit any advertising objective. Olive provides a one-stop-shop for advertisers looking for the best content and formats available online, coupled with reach of over 17 million online Canadians.

Olive’s offering centres around four main products. Olive’s premium service, Olive Elite, offers exclusive access to 80 brand-name sites in both English and French. Through Olive Elite, advertisers can develop high-impact, customized executions

that break through the clutter. Olive also delivers performance through Olive Brand Response, a brand-safe network of over 2000 sites.

Olive also has solutions for emerging media platforms. Olive Mobile provides advertisers with a full range of mobile solutions, including mobile web, apps, contests, and SMS campaigns. Olive Video includes in-banner opportunities and Pimento, Olive’s custom video campaign creator.

This robust product mix is coupled with a staff of internet specialists on hand to recommend suitable products for any objective, and to provide full service before, during and after each client campaign.



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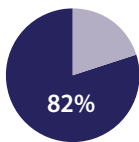
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**More control.** Arm yourself with a clear understanding of exactly how your ad dollars were spent (and why) with our robust suite of post buy reporting, available at no cost on all campaigns.

† Source: comScore November 2010.





## CANADA'S PREMIUM DIGITAL AD NETWORKS SPONSORED SUPPLEMENT

can guarantee true brand safety to the page level," says Casale-Amorim.

Adconion is committed to delivering world class, brand safe campaigns for its advertisers by partnering with world class solutions like Double Verify and AdXpose. Adconion has always been at the forefront of targeting and optimization technology," said Mooney. "By adding verification and optimization analytics to our toolset, we are proactively reassuring our clients, advertisers and brand marketers with more transparency, more accountability, and more overall safety in their ad placement."

### Up next: The proliferation of video

"2011 is going to be the year that video takes off in a big way," says Casale-Amorim.

Casale Media is rolling out a new video product to help clients get in on the action. Video box is a user-initiated branded video environment that lets consumers interact with the full-screen ad on the page they found it, instead of being directed to a separate landing page. "It really simplifies video for advertisers," says Casale-Amorim. "It knocks down the barrier to entry."

Casale isn't the only company betting big on video in 2011. Tribal Fusion launched its full engagement video, Firefly, in early 2010. "It utilizes banner inventory, not pre-roll, so there is inventory available," says Cramer. The sheer volume of banner inventory available means advertisers can be more targeted than they could be with more limited pre-roll opportunities. Jennings reports that Olive's user-initiated video offering, Pimento, continues to grow for that very reason. "Pimento gives clients an opportunity to use video assets in a market that has a lack of pre-roll product," he says.

With its Joost Video Network (JVN), Adconion is an industry leader in the video space. It recently launched a new in-banner video product, the j-Series, in response

## Suite 66



French Connection in-store event developed and executed in conjunction with Suite 66

Suite 66's focus on outstanding service makes it a true partner in the online media buying and planning process. It provides advertisers with a portfolio of well-recognized websites that reach diverse yet targeted online audiences.

The company has exclusive access to a roster of premium sites, including the popular Canadian men's site DailyXY.

com, which reaches the coveted male 18-34 demographic. Through its relationships with premium properties, Suite 66 can facilitate customized executions like sponsorships and homepage takeovers.

Suite 66 also has an extensive performance network with strict optimization rules. Leveraging the performance network to complement premium placements is a great way for clients to extend their reach in a cost-effective manner. Suite 66 works closely with its clients to understand their goals and proactively bring back customized opportunities. The company delivers all the advantages of working with a single site, and the benefits that a large network can provide.

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to increasing demand from the market. "In-stream and in-banner online video advertising are on the rise overall," says Mooney. "Extensive market research, consumer studies and insights from our own business practices all show that these types of formats are increasingly popular and in demand by consumers and thus by our advertising clients."

The j-Series features eight different products ranging from j-Coupon, which taps into in-banner e-commerce technology, to j-Gaming, which allows users to play in-banner games without having to leave the page. Advertisers who use any of the j-Series products can benefit from JVN's reach, which includes over 200 premium publishers in more than 70 markets worldwide. "In-banner provides not only innovation and creativity but offers scale and massive global reach," says Mooney.

### The year ahead

As far back as February 2009 (light years ago in the fast-paced world of online), comScore reported that Canada was a global leader in online video viewing. In fact, 21 million Canadians viewed over 3.1 billion videos online over that month. During the same one-month timeframe, the average Canadian watched 10 hours of videos online, up a whopping 53% from the year before. Clearly, people are receptive to viewing videos online. What's equally clear is that video isn't a fad – it's here to stay.

High quality content is another safe bet online. Consumers have an almost insatiable thirst for relevant, meaningful, engaging content they can trust. It may take on many different shapes and forms, but at the end of the day that's what media is all about: content, content, content. •

## Gorilla Nation

Gorilla Nation is the world's largest online branded sales company, exclusively representing the online branded ad inventory of over 500



Gorilla Nation specializes in delivering innovative custom ad solutions to engaged audiences with scale

Lifestyle, Kids and Teens, Gaming and Video. It works closely with its publishing partners to deliver customized opportunities for its advertising clients. Gorilla Nation provides complete transparency and ensures brand safety for advertisers.

Gorilla Nation gives clients the ability to build high impact, rich media programs across one or more properties to provide superior audience reach, site-specific creative frequency, guaranteed media placements and integration of message to contextually relevant audiences. The company is committed to delivering integrated creative media programs, from concept through execution, and exceptional customer service.

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# creative report card

BY EMILY WEXLER



If variety is the spice of life, *strategy's* Creative Report Card is on fire this year. Rather than one agency dominating all categories, which has been known to happen, the top winners this year can't all high-five each other as they walk down the hall.

Mercedes-Benz (a client of BBDO) takes top advertiser, DDB is top agency, Rethink takes top CDs, and Juniper Park's dynamic duo take the art and copy categories. It just goes to show that there are plenty of creative juices flowing across the country, and plenty of awards to go around.

To determine who came out on top, thousands of regional, national and international awards were tallied and awarded points (see p. 43 for how it all goes down).

Read on to find out who made the grade this year, and visit [Strategyonline.ca](http://Strategyonline.ca) for the full *strategy* Creative Report Card.



# Driving away a winner

Top Advertiser: **Mercedes-Benz/Smart Canada**



world with 18,000 customers in Canada.

This past year continued to be financially challenging for the division, with consumers paradoxically opting for larger crossover vehicle and sedans, but after a price repositioning and a new generation Smart launched in November, they hope to see the benefits in 2011.

We asked Trevisan what we can expect from Smart coming up, and about its relationship with its global AOR.

## Were the bike lock and shoe horn a big departure for you?

Yes, most of the things we did in the past were test drives where we invite the consumers to specific locations in the city. So coming up with the ambient ideas was a departure from [past] marketing.

## Those executions got a lot of online buzz. Are you doing anything in the social media world?

Globally we have a strong presence [on] Facebook, and we have "Smart Studio," where we had Smart in fashion, designers being interviewed in a Smart and showcasing some of their products, and we had up-and-coming musicians being interviewed and actually playing in a Smart. You had nine or 10 micro-cameras [filming it].

It was a microsite and also an area on Facebook and YouTube. That's something we're looking at potentially bringing in 2011. We'll either bring it to Canada in

the same concept as Europe or make it more Canadian-centric. We want to convey that there's lots of space inside a Smart. It's small on the outside and big on the inside.

## Mercedes has been working with BBDO for two years now, what has the agency brought to the table?

They bring automotive experience to the table. And then the international aspect – we are a global brand, when you look at Smart in Italy, France, China or Canada, the



product is 90% the same... Being a one-product company, the way the brand is managed in each country has to be constant. Having an agency that is also our global agency brings positive advantages to us. There are also financial advantages to sharing ideas with other countries.

## TOP 20 ADVERTISERS

1	Mercedes-Benz/Smart Canada	95
2	Pfizer Canada	72
3	James Ready	67
3	Procter & Gamble	67
3	Vancouver International Film Festival	67
6	Unilever	50
7	Canadian Cancer Society	48
8	Pepsi-QTG Canada	45
9	BMW/Mini Canada	44
10	Pacific National Exhibition (Playland)	40
10	Science World	40
12	GGRP Sound Design Company	35
13	BC Dairy Foundation	33
14	Newfoundland and Labrador Tourism	31
15	Frito Lay Canada	30
16	Corby Distilleries	29
16	McDonald's	29
18	Associated Group of Home Inspectors Canada	28
19	Okanagan Spring Brewery	27
20	Pak-n-Stor	26

For the complete list, visit [Strategyonline.ca](http://Strategyonline.ca).

It's amazing what a giant bike lock can do. In the case of Mercedes-Benz Canada, it played a big part in the car company securing the highest score among Canadian advertisers this year.

While it also racked up awards for the Mercedes-Benz brand, the majority of wins are courtesy of AOR BBDO's work for the Smart division. Print ads showing ultra-narrow alleyways and tiny Christmas cards were accompanied by the *pièces de résistance* – a giant bike lock and an equally large shoe horn attached to Smart cars parked strategically in Toronto during the Auto Show.

According to Richard Trevisan, director of Smart Canada, the brief to the agency was "be simple but unique," driving home Smart's small size advantage to its urban target demo.

Smart is the number 10 performing car brand in the

# Keeping the awards tally up

Runner-up: **Pfizer Canada**



Viagra is the gift that keeps on giving...on the awards circuit, that is. Its latest winning campaign, conceived by AOR Taxi and launched in April 2009, takes a humorous look at what couples are doing instead of getting intimate – activities such as antiquing and strolling, thankfully cured with Viagra. The campaign single-handedly put Pfizer in the runner-up spot this year, thanks to some big international wins at the Clios, the One Show and the D&AD awards.

Clearly, the brand has discovered the winning formula for great creative, and that formula is funny. In the past decade Viagra has won over 100 advertising and marketing awards, including seven Cannes Lions.

We asked Christian Roy, VP marketing at Pfizer Canada, about Viagra's latest side-splitting success.

## Where did the insight for the “Confessions” campaign come from?

We do a lot of listening to Canadians, including couples and health care experts. We understand what lack of intimacy does to an individual's psyche and sense of well-being, and how it affects couples who are yearning for intimacy. In market research, we also found that those we interviewed tended to look for other activities (watch television, work on their computer, etc.) to replace physical intimacy with their partner.

## How did the campaign affect sales for Viagra?

Our direct-to-consumer (DTC) strategy has translated to Viagra growth and of the drug category as a whole for a number of years. Viagra continues to grow after more than 10 years of being on the market. We can't comment further on financial impact or number of prescriptions generated from DTC, but we're proud that our advertising has helped us build and sustain our relationship with Canadians for more than a decade.

## Ever since Taxi's first Viagra spot almost a decade ago, Pfizer has used humour to convey its message. Why do you think that strategy has worked?

Humour and Viagra are almost synonymous. Viagra stories and anecdotes are how many individuals find the courage to address uncomfortable issues. It's important that Viagra ads are playful and humorous, but don't poke fun at a serious medical condition. In fact, physicians, men, women and couples all tell us that Viagra ads are great icebreakers for getting the conversation going.

We believe that open discussion about intimacy is an important health issue for Canadians. Appropriate humour makes the topic easier to tackle.





# Triple crown

Second runners-up: P&G, James Ready and the Vancouver International Film Festival



## Procter & Gamble

**Number of award wins:** 26

**Highlights:** Bronze Lion for Cheer Dark

**The big idea:** Laundry was the name of the award-winning game, thanks to work by AOR Leo Burnett. The Cheer Dark print campaign, which also made an appearance on last year's report, showed the slimming effects of dark clothing on "skinny fat" people – an artist, rocker and cowboy. On the opposite end of the colour spectrum, a TV spot for Cheer featured a miner whose bright white underwear lit up the underground. Radio extolling the scent of Gain, as well as work for Era, Herbal Essences and Mr. Clean rounded out the award wins for P&G.



## James Ready

**Number of award wins:** 18

**Highlights:** Silver and Bronze Cannes Lions, Bronze LIAA, Gold ADCC

**The big idea:** This year, the brand worked with Leo Burnett to involve local businesses by offering real coupons that passersby could photograph with their phones and actually redeem. Of course, to get consumers' attention, the coupons weren't short on cheekiness, offering things like free piercings and stain removal from pants. The James Ready barter nights also scored the company a few points again this year. It visited Canadian university bars and offered up everyday items, from toilet paper to socks, in exchange for JR bottle caps. Now that's knowing the needs of your target demo.



## The Vancouver International Film Festival

**Number of award wins:** 14

**Highlights:** Bronze Lion, two Silver One Show Pencils, Silver LIAA

**The big idea:** The Film Fest's campaign "An Open Mind is Advised" by TBWA\Vancouver played on viewer discretion messages and poked fun at traditional film genres. One spot opens on an amorous couple and then pans out to reveal that they're not alone in the room, and are in fact surrounded by interesting characters and scenarios. Another spot plays on the often confounding nature of subtitles and how what is happening on screen can get lost in translation.

# Seizing emotions

Top Agency: **DDB Canada**



Above: **Canadian Cancer Society**  
Below right: **Knorr's Salty**

DDB is clearly on a hot streak. After nabbing its second Agency of the Year title a few months ago, it's drummed up another repeat performance on this year's Report Card. DDB gathered hardware in 11 out of the 15 shows counted, including a Silver Lion at Cannes, Best in Integrated and Gold in Digital at the CMAs, two Golds at the ADCC Awards, and the list goes on.

The agency took home 97 awards in total for a plethora of clients from across the country. Among its crowning achievements were the Unilever Knorr Sidekicks "Salty" campaign, Canadian Cancer Society's "Join the Fight," Canadian Tourism Commission's "Locals Know" and Subaru's "Get out More," not to mention work for Earth Day Canada, Crime Stoppers, BC Hydro, Sports Action, the Associated Group of Home Inspectors and more.

Todd Mackie and Denise Rossetto, who were appointed CDs at the Toronto office in September upon the departure of Andrew Simon, have been with the agency for seven and

a half years. We asked them, besides the obvious (great creative, long client list), is there a secret to dominating awards season?

"One thing we do is goal setting at the beginning of year, so we're not doing stuff last minute," says Rossetto.

"We try to make sure that everyone gets the creative opportunity here to show what they've got. We've got five or six teams and if you get two great campaigns from each, you've got 12 great pieces of work to choose from," adds Mackie. "We try to make it bigger than what it was asked to be, and we seize opportunities when they come around. We have very passionate creatives who jump on stuff like [Salty] and make it the best it can be. It's a testament to how hard this place works."

Setting goals, seizing opportunities, working hard... sounds easy enough, right?

We asked Mackie and Rossetto, as well as Cosmo Campbell, CD of DDB Vancouver, a bit about their award-winning work.

**The Canadian Tourism Commission work has continued to evolve using social media. As more brands develop in that space, how does the CTC stay ahead of the curve and continue to stand out?**

**Campbell:** We think the difference with our work on the CTC is that we're not mimicking a trend, we're just using familiar social media apertures as a graphic platform for our campaign. The key is that there still needs to be great thinking attached to all the elements of the campaign. We're constantly making sure that we're using channels in the space in new and relevant ways for the consumer. It's not good enough to just have a Twitter feed or a Facebook page, it's how you use them creatively to make them a relevant way to share brand experiences.

**For Canadian Cancer Society's "Join the Fight" campaign, were there challenges in working with real people for the film spots?**

**Mackie:** The Canadian Cancer Society sent out the information about what they were looking for, and there was a huge casting done to invite people to talk about their stories. A lot of those ended up on the website, they didn't go to waste. And then we just tried to find [the right] people – we didn't want people screaming at the camera but we didn't want people too meek – we wanted

people who were going to get that emotional side to it.

**Rossetto:** When I watch it, it's more heart-wrenching because these aren't actors who get to go home at the end of the shoot. Whenever I watch that spot, it really hits home that I don't know how they're doing today, and they're not just collecting a cheque.

**Mackie:** We knew we were getting it right because almost all of us cried after every take.

**For Knorr Sidekicks, was it the intention from the beginning to extend the Salty character to help-wanted ads, actual salt shakers, etc.?**

**Rossetto:** As soon as it aired, people loved it, and the team was really smart and quick in reacting. We started reading what people were saying about it, and the team was so fast in saying, "Okay, we've got something here."

**Now that Salty is retired, what do you imagine him doing?**

**Mackie:** We figure he must be on *Celebrity Big Brother*, one of those reality TV shows.





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## Movin' on up

Check out five of this year's big climbers



Clockwise from left: Winning work from Bleublancrouge, TBWA\Vancouver, MacLaren McCann and Bos.



### Calder Bateman

Last year: #35

Spots moved: 16

The Edmonton-based agency can thank its domination of the ACE Awards for its big move up this list. It won Best in Show for work for the Edmonton Police Foundation, promoting its half marathon, that uses radar gun imagery to clock a runner in at 16 km/h (surely she avoided a ticket). And its "No More Grizzlies" campaign for Alberta Wilderness Association used War Child-esque sarcasm, proposing that grizzlies should be eradicated with lines like "Camping doesn't have to be a death sentence."

### Bleublancrouge

Last year: #29

Spots moved: 15

BBR is on the rise this year, having collected accolades at the Crea Awards, Applied Arts, the ADCC and the Marketing Awards. It's "One Life" print campaign for Bristol-Myers Squibb featured two people locked in an embrace with various other arms touching them, urging the public to get tested for HIV. The agency also got wordy with a word-selling campaign for the Literacy Foundation and the "Words Matter" effort for the *Montreal Gazette*.

### Bos

Last year: #26

Spots moved: 12

Bos was the biggest winner at the Crea Awards this year, nabbing 20 individual awards, including the Grand Prix for its "Ronachromatique" effort for Rona, which hijacked an Apple iPod billboard by "collecting" the dripping paint underneath it. Another big winner was its somewhat controversial campaign for Alimentation Couche-Tard for Sloche's 10th Anniversary, which showed some serious clown abuse as they were cut up and fed to a shredder (with hilarious results).

### MacLaren McCann

Last year: #21

Spots moved: 10

The agency collected hardware across a variety of shows, including a Bronze at the LIAAs for the "Play" spot for MasterCard's Right to Play partnership, which features a beautifully filmed children's soccer game in Africa. Work for General Motors' Buick, Microsoft's *Halo 3* and the BC Transplant Society also contributed to MacLaren's standings.

### TBWA\Vancouver

Last year: #17

Spots moved: 9

The West Coast agency fared well this year by winning a few big international awards including two Bronze Lions – one for the Vancouver International Film Festival (read the interview with Addie Gillespie and Jon Murray on p. 46 for more), which picked up a slew of other accolades including two Silver Pencils at the One Show and a Silver LIAA. The other Lion was for BC Lottery Corporation's Scratch & Win ads with images of aspirational items like a boat and a pool scratched out of the page.

### TOP 20 AGENCIES

1	DDB Canada	269
2	BBDO	250
3	Rethink	216
4	Taxi	209
5	Juniper Park	167
6	Cossette	166
7	Leo Burnett	147
8	TBWA\Vancouver	139
9	CP+B Canada (formerly Zig)	72
10	Lg2	66
11	MacLaren McCann	63
12	John St.	61
13	Grey Canada	40
14	Bos	36
15	Bleublancrouge	33
15	Sid Lee	33
15	Target	33
18	Ogilvy	31
19	Calder Bateman	28
19	Grip Limited	28

For the complete list, visit [Strategyonline.ca](http://Strategyonline.ca).



# Rethink's one or 100 rule

Top Creative Directors: **Chris Staples and Ian Grais, Rethink**



## TOP 20 CREATIVE DIRECTORS

1	Chris Staples, Rethink	216
1	Ian Grais, Rethink	216
3	Ian MacKellar, (formerly) BBDO	194
4	Alan Madill, Juniper Park	167
4	Barry Quinn, Juniper Park	167
4	Terry Drummond, Juniper Park	167
7	Andrew Simon, DDB Toronto	146
8	Paul Little, TBWA/Vancouver	139
9	Judy John, Leo Burnett	137
10	Bryan Collins, Cossette West	98
10	Rob Sweetman, Cossette West	98
12	Darren Clarke, Taxi Toronto	94
13	Cosmo Campbell, DDB Vancouver	84
14	Dean Lee, DDB Vancouver	77
15	Heather Chambers, Leo Burnett	64
16	Lisa Greenberg, Leo Burnett (formerly GJP)	58
17	Lance Martin, Taxi 2	54
18	Luc Du Sault, Lg2	53
18	Martin Beauvais, CP+B (formerly Zig)	53
18	Shane Ogilvie, DDB Toronto	53

For the complete list, visit [Strategyonline.ca](http://Strategyonline.ca).

It's hard to keep Rethinkers from being on top. The creative team that took first place in 2009 is back with a first place tie this year. Their success on the awards circuit can be partly attributed to diversity. They've nabbed honours in six international, national and regional shows for over 15 clients, including Mr. Lube, Science World, Playland, BC Lions, Predator Watch, Offsetters, A&W and the Victoria Bug Zoo.

They also believe in a diversity of ideas, working by the "one or 100" rule: "It says that your best idea is either your first idea or your 100th idea, but you'll never know until you do 100 ideas," says Staples. "Most agencies don't have the time to do 100 ideas because they're too worried about profit. We think about the product first and then the profit comes naturally out of that."

It's been a big year in the evolution of Rethink, the agency having opened a Toronto office last April. It has since grown to 20 employees and won accounts for the Egg Farmers of Canada, *Metro* newspapers, Tilley Endurables and the AGO to name a few.

And instead of functioning as two agencies with separate P&Ls, Toronto and Vancouver are considered one agency, cross-pollinating ideas. "We have creative teams that sit on Skype for an hour or two and concept together, and we have account and creative people that are flying back and forth, so it's a very fluid environment

right now," says Grais.

No doubt they'll be collecting points for some of those Toronto clients in 2012.

**For Science World, you did a risqué spot featuring elderly ladies seductively eating ice cream. Was it difficult to convince the client to go in that direction?**

**Staples:** It wasn't as hard as you might think. Science World



is a museum that generally caters to kids under 12, and what they've been trying to do over the last couple of years is broaden the audience to teenagers and young adults. Because it was initially pitched

as a viral commercial that would only run on the internet, they were more willing to be risky with it, and once it ran, we didn't get a single complaint, so they actually agreed to run it on television. It didn't get any complaints there either.

**For "Predator Watch" for the Children of the Street Society, was it tricky to come up with work that evoked a strong reaction but was still sensitive to the subject matter?**

**Grais:** It was a really delicate one to execute because it was a subtle job to make it clear that those weren't kids, that those were policemen [wearing] masks, and there were a few technical layers that Lisa Lebedovich, the art director, really laboured over. But we felt that it was based on a very strong insight, that there were officers online, and that the only thing that has the potential to maybe deter or slow down the child predators is for them to know that their actions are being watched.

**Staples:** We had a lot of input with the client on actually making that the main message. We've done a lot of work with the Vancouver Police Department over the years and really suggested making that the lynchpin of the whole campaign, that cops are online. So the creative just came out of that strategy.

**For both Funktion Personal Training and Offsetters, you**



took to the streets with executions that literally moved (a stationary bike and bobsled on wheels). What influenced you to go in that direction?

**Grais:** We find if you can take something into the street, you don't have to spend a lot of money and you can get reporters out covering it. It's very visual and it looks great on a newscast or in a photo in a newspaper, so that's why we do a lot of street guerrilla stuff – it tends to get picked up by the press.

**Staples:** "Bobwheeling" was perfect because it was during the Olympics and I think everyone realized very quickly that there are two million people and it seems like half of them are press, and if you didn't have tickets to the events, there wasn't really a lot to do in the city. All these international press crews were just roving Vancouver looking for something to cover. We got coverage in 20 different countries.

## A sunny goodbye

Runner-up: **Ian MacKellar, (formerly) BBDO**



He may have left BBDO and joined Bensimon Byrne back in May of last year, but his effects on the agency he called home for over 10 years will likely linger through to next year's Creative Report Card, thanks to strong work for clients including Mercedes-Benz/Smart, Frito Lay Canada, the Canadian Paralympic Committee and, of course, the Gold Lion-winning "Arctic Sun" campaign for Tropicana.

"The thing that I take a lot of joy in is...everybody in the department won something and contributed to the overall success of the agency. And it's a testament to the strength of that department, a testament to the passion for creativity of BBDO," he says. "When I put the Tropicana stuff on my reel, I look at it and say, 'Wow, that really turned out great.' But I think it was the collective wins across all of our clients, across all our creative people that really made this year successful."

**How did you know that creating an artificial sun for the Tropicana spot was even a possibility?**

We literally said, "Wouldn't it be great if we could make the sun come up somewhere?" Those are the exact words out of the conversation that the creative team and myself and the account guy had when starting to think about this project. We did some research and found this giant balloon in France. Our producer located it [online], got it on a boat and had it shipped to the coast and then trucked to Inuvik.

**Was it logistically difficult to pull off?**

We were presented with some challenges, I think it was -35 degrees that day. Working in those conditions was pretty tough. Getting the balloon there and getting people there turned out to be quite easy. The town really

rallied behind it and came out and experienced it and got caught up in the whole idea.

**Were you surprised to see Doritos Virality win top honours at the CMAs considering it's the second iteration of the campaign?**

I always fear that there's a sophomore jinx. I do think, though, that Virality was perhaps a more clever idea than "White Bag." What I loved about Virality was it went beyond our borders and literally allowed the world to participate by making these videos that were homegrown become more viral, and the amount of interaction that we had with people, the numbers were quite significant. I think we were the number one sponsored YouTube channel in the world for a couple of months. And that spoke volumes of its success as an idea.

## Three's company

Second runners-up: **Terry Drummond, Barry Quinn, Alan Madill, Juniper Park**

When it comes to creativity, sometimes three heads are better than one. Such is the case for Juniper Park's creative team, which climbed the ranks significantly this year (up from #14 last year).

Besides work for the *Chicago Tribune*, which widely swept national and international shows, the team scored points for Frito-Lay North America brands, Virgin Mobile and Rethink Breast Cancer.

**What are the challenges/benefits of three creative directors instead of one?**

**Madill:** It's great to have different points of view.

**Drummond:** It's just more fun to work with others and see how they think.

**Quinn:** The work is always stronger when it has been challenged by three people who approach a problem in very different ways.

**What's your favourite thing about Chicago (besides the *Tribune*, of course)?**

**Madill:** The restaurants. We have a great place to go get oysters and beer after a good meeting. Also, we like to go there after bad meetings.

**Drummond:** The architecture. There have some great buildings.

**Quinn:** It's easier to get to than Mississauga.

**Who typically wins an argument?**

**Quinn:** Argue?

**Drummond:** Why would we argue?

**Madill:** I do.



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# Talking to Americans

Top Art Director and Copywriter: **Colin Brown and Tom Greco, Juniper Park**



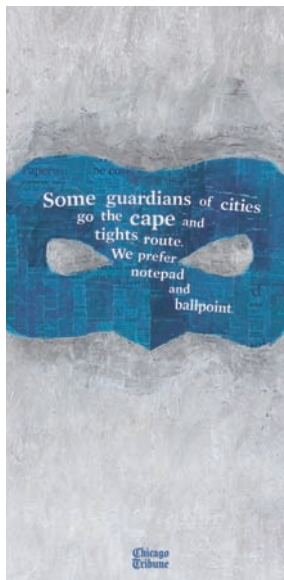
Colin Brown (left) and Tom Greco come as a package deal – you get one, you get the other. They became a team over nine years ago, first meeting up at Bensimon Byrne. They then spent two years at Cossette, where they racked up a respectable number of awards for clients like McDonald's and General Mills. For the past two years they've been applying their creative talents at Juniper Park, and this year they find themselves at the top of the heap thanks in large part to work for some heaving-hitting American campaigns.

They created a voice for the *Chicago Tribune* that turned the paper into a champion for the city. And they furthered the positive reputations of Frito-Lay North America brands. They used local farmers in the latest Lay's campaign to show that the chips were locally grown, and for SunChips, they touted the compostable bag by creating a beautiful piece of film

that used photography to show what the world would look like without litter.

**The *Chicago Tribune* work seems to be a personal message to the city. Was that challenging considering you aren't from Chicago?**

**Greco:** It was actually kind of funny going to Chicago and presenting to the publishers, the editors, and just thinking two Canadians are giving a voice to an American institution. We just did some research on the stories that they broke, but it was more about the philosophy, they wanted to be the watchdog of the city. So that's why we took this voice that talked about superheroes – Batman looks over Gotham City, *Chicago Tribune* looks over Chicago.



**How did you come up with the print ad's papier mâché look, and how was it made?**

**Brown:** They didn't have a lot of money to work with, so we really wanted to make sure that we stretched every dollar, and part of that was coming up with a very unique and ownable look and feel. The idea was always to get somebody to paint these instead of making them on the computer. We wanted them to look like artwork. So once we had the basic layout, we hired an illustrator, named Tadeusz Biernot. He did a fantastic job building those art pieces and then we had them photographed.

**Greco:** We had two other components that they couldn't pull off because of budget reasons. One was a giant fly on the wall in the city with their logo and just a little bit of copy warning people that [the *Tribune* is] the fly on the wall. And we also had something on subway platforms – it was two eyes that followed people and it was motion censored.

**For Lay's, you used real local farmers in the campaign. Why do you think that was a successful approach?**

**Greco:** Lay's was seen as a giant corporation that mass-produced crap, which wasn't the case. When you ask Americans, they don't think potato chips are made with potatoes, if you can believe it.





**Brown:** The potatoes were grown in one state and then made into chips in the exact same state. And people didn't realize that, so we're bringing that locally grown story to the masses by using these charming farmers.

**Greco:** The Lay's figures were staggering. They wanted to hit a number by the end of the year and they exceeded it by over \$500 million. It was cool because [the farmers] rang the stock exchange bell and became celebrities of their own and people recognized them when they were walking around their cities.

**You obviously work well together, what's your creative process like?**

**Greco:** We basically do about an hour of work and then we play Xbox, and then an hour of work, and then more Xbox. If you keep delivering, then they won't bug you about Xbox.

We actually like to work in the morning – come at it together and lock ourselves in the room and just look at what the problem is and try to go at it different ways. And then we go our separate ways and do our thinking on our own and come back.

**Brown:** We keep pushing the idea and each other.

## More beer and cheer for team Leo

Runners-up: **Anthony Chelvanathan and Steve Persico, Leo Burnett**



Last year's art and copy champions made a strong showing again this year, thanks in large part to the client that keeps on giving – James Ready. The latest campaign for the independent brewery leveraged location-specific billboards once again, this time offering real, redeemable coupons for local retailers. This combined with barter nights that allowed university students to trade in bottle caps for much-needed everyday items meant that James Ready was once again a force to be reckoned with.

That effort along with work for Procter & Gamble clients Cheer, Gain and Herbal Essences kept Chelvanathan (right) and Persico in good standing.

The pair have been working at Leo for seven and six years respectively.

**What was the impact of the billboard coupons on the local businesses involved?**

**Persico:** The [goal] was to sell more James Ready Beer and create new fans, both of which we did. And, as we had hoped, a lot of coupons were redeemed. People even sent us pictures of themselves redeeming coupons. We redeemed the "15% off Couples Hair Removal" coupon



11 times. But the real success was in the response we got from the community. Residents loved that a beer was supporting their local businesses – so much so that sales at the local Beer Store were up for James Ready something like 10% during the campaign. At the end of the day, people were walking around with new bling, full bellies, hairless legs, relatively clean pants and J.R. Beer.

**Chelvanathan:** We can't talk about that campaign without thanking our account team. Every day we were feeding them odd coupon ideas like "\$2.26 off the removal of most stains from pants" or "2 holes for the price of 1" and they had to call up every dry cleaner and piercing shop in Windsor to see who would partner with us.

**If you could trade in your beer caps for an everyday item, what would you choose?**

**Chelvanathan:** I'd trade my caps for curry or a basketball.

**Persico:** A plate of my Nona's homemade pasta. And if I had any caps left, I'd barter for moisturizer (unscented and not that girly kind with sparkles in it, of course). I hate dry skin.

**What's your favourite thing about awards season?**

**Chelvanathan:** You start to see new and inspirational work come out. Knowing it's coming gets you pumped to start producing great work. Making the entry videos and boards isn't always fun. But the free soda at the award shows always makes up for it.

**Persico:** I agree. Less so about the soda.

## TBWA's Open Minds

Second and third runners-up: **Jon Murray and Addie Gillespie, TBWA\Vancouver**



While they may have been separated by geography and time zones (Murray moved to Toronto a year ago and joined Red Urban but recently moved on to BBDO), this team that worked together for about two years split on a high note.

Their work for the Vancouver International Film Festival won a Bronze Lion

at Cannes and brilliantly played off the viewer discretion advisory messages we've come to expect before television programs. For Okanagan Spring, they brought life (and lovely photos of ping-pong tournaments) to the brewery's sponsorship of regular Joes' events, and for Tourism Yukon, they put the Northern Lights on a theatre ceiling.

**How did you come up with the different scenarios for the "An Open Mind is Advised" spots for the Vancouver Film Fest? Any ideas that didn't make the cut?**

**Gillespie:** We started by looking at different themes in movies. Sexuality was the first and most obvious when we talked about the concept (don't know what that says about us). But we also looked at black humour, violence, symbolism and a pretty funny one about Canadian budgets.

**Murray:** We had a bunch of scripts written about black humour that didn't end up making it to the final round, [as well as the] script about low budgets. It went something like, "the following film may contain scenes that were filmed on a low budget, or no budget, or a Canadian budget."



**Did you get to go to any of the events for Okanagan Spring's "Sponsor me Spring"?**

**Gillespie:** We went to most of the events that were used in print and radio, so it made it hard to not love our job when we were at a BBQ or a ping-pong tournament with a beer in hand, "working."

**Which one of you would typically win in an argument?**

**Murray:** Whoever is in the worse mood.

**Gillespie:** Jon in the morning. Me in the afternoon.

### TOP 20 ART DIRECTORS

1	Colin Brown, Juniper Park	136
2	Anthony Chelvanathan, Leo Burnett	98
3	Jon Murray, (formerly) TBWA\Vancouver	80
4	Addie Gillespie, TBWA\Vancouver	75
5	Nathan Monteith, Taxi Toronto	72
5	Stefan Wegner, Taxi Toronto	72
7	Rob Sweetman, Cossette West	68
8	Jaimes Zentil, BBDO	56
9	Mike Donaghey, BBDO	49
10	John Terry, BBDO	47
11	Nicolas Quintal, Rethink	46
12	Chad Kabigtin, Rethink	43
12	Kelsey Horne, Taxi Calgary	43
14	Paul Giannetta, Leo Burnett	40
15	John Williamson, TBWA\Vancouver	38
16	Todd Mackie, DDB Toronto	37
17	Andrew McKinley, Grey Vancouver	35
17	Kevin Filliter, BBDO	35
17	Paul Wallace, DDB Toronto	35
20	Nellie Kim, John St.	33
20	Paul Riss, DDB Toronto	33

### TOP 20 COPYWRITERS

1	Tom Greco, Juniper Park	141
2	Steve Persico, Leo Burnett	124
3	Jon Murray, (formerly) TBWA\Vancouver	106
4	Addie Gillespie, TBWA\Vancouver	100
5	Rob Tarry, Rethink	88
6	Adam Bailey, BBDO	75
7	Nathan Monteith, Taxi Toronto	72
7	Stefan Wegner, Taxi Toronto	72
9	Bryan Collins, Cossette West	59
10	Chris Joakim, BBDO	58
11	Craig McIntosh, BBDO	57
12	Jason Perdue, Rethink	46
13	Sean Barlow, Leo Burnett	40
14	Nick Asik, Taxi Calgary	39
15	Simon Bruyn, Rethink	37
16	David Ross, DDB Toronto	35
16	Nicolas Boisvert, Lg2	35
18	Chris Hirsch, John St.	33
19	Courtney Colomby, DDB Toronto	31
20	Jon Webber, BBDO/Proximity	30

For the complete lists, visit [Strategyonline.ca](http://Strategyonline.ca).



# Methodology

*Strategy's* Creative Report Card tracks and tallies the gold-, silver- and bronzeware taken home by agencies, advertisers and creatives over the calendar year to help the marketing community track who's on top of their game. To do this, we select a range of shows that each incorporate a variety of media and assign every award a point value, weighted to recognize that international shows are bound to be tougher fields than regional ones. As the books arrive through the awards season, we keep a database of wins for each advertiser, agency, creative director, art director and copywriter and add them up to determine a ranking for each category.

The purpose of the Creative Report Card is to give a fair and accurate analysis of Canada's strongest creative advertising work on a yearly basis. Please bear in mind that it accounts for over 1,000 individual awards (with five credits for each award, in most cases), and relies on the credits as published by the various regional, national and international shows. Therefore, there is room for error and/or omission, although we have done our best to give credit where it is due.

## Scoring (the fine print)

Point values are highest for international awards, followed by national and then regional awards. Best of Show and Grand Prix receive more points than Gold, which in turn receives more points than Silver, and so forth.

## Agencies

The points for agency offices in multiple cities have been combined. However, distinct but affiliated agencies (with the same parent company) are listed separately. If two agencies are listed on a single campaign, each receives the same points.

## Individuals

Points are awarded to the individuals credited in the award show books as they appear. If a name is not listed, it does not receive points. In some cases agencies have provided corrections, which have been taken into account on a case by case basis. We have done our best to reconcile any discrepancies in the spelling of individual names between the various books.

## Advertisers

Points are awarded at a company level, rather than for individual brands.

## The awards that count

Regional: ACE, Ad Rodeo, Créa, ICE, Lotus  
National: ADCC, Applied Arts, CASSIES, CMA, Marketing  
International: Cannes, Clios, Communication Arts, D&AD, LIAA, One Show

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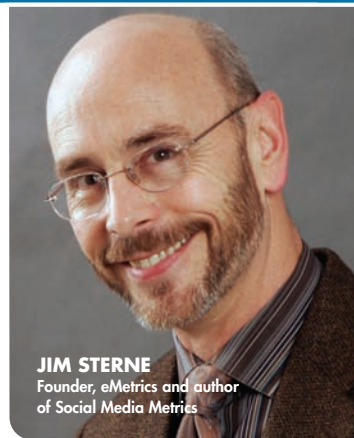
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# Molson

## 225 years of “Made from Canada” brewing

Some aspects of Canadian culture are taken very seriously. Beer and hockey are two of the biggies – each tends to inspire fierce loyalty and intense competition. The Molson name is tied closely to both. This year the beerco toasts its legacy of community involvement and refreshes its brands for the future

BY PATTI SUMMERFIELD



**My beer has  
been universally  
well-liked  
beyond my  
most sanguine  
expectations**

—John Molson, 1786

Above: Molson Export, circa 1933.  
Right: Molson Canadian's iconic “Rant.”

John Molson was 22 years old when he arrived from Britain to set up a brewery in a new land back in 1786 – more than 80 years before Canada was a country. In his new home, he not only became a wildly successful entrepreneur but also a renowned philanthropist.

John's business enterprises were not limited to his Montreal brewery. He built a hotel, Montreal's first theatre and the first Canadian-made steamboat – the beginning of a fleet of 22. He also became the first exporter of Canadian-made spirits to England after establishing this country's first industrial grain distillery. He died in 1836 at the age of 72, just as construction of his final project – the building of Canada's first railroad – began.

Subsequent generations of the Molson family have continued to build on John's vision, with ventures such as the Molson Bank in 1855, which operated under that name until a merger with the Bank of Montreal in 1925.

Throughout the years, Molson opened new brewery locations, introduced new brands of beer and ale, went public, created charitable foundations, acquired other brewers and became closely associated with hockey, auto racing and sports properties. And, of course, there's the 2005 merger of equals with Adolph Coors Co. that made Molson Coors the fifth largest brewer in the world.

Molson has been a leader in beer advertising and marketing since 1807, when John Molson placed the brand's first newspaper ad. It was also the first sponsor of the *Soirée du hockey Molson* on SRC, one of the longest running shows in history (1952-2004), and was on board for the longest stretch, from 1957 to 2004.

It was the first to use five-second TV spots (“Happy Canada Day” messages that ran in 2001) and then, of course, there was the famous “Joe Canada” ad, that spoke to the nation in a way that transcended advertising.

More recent innovations from Molson Coors include the 2009 launches of its first mobile app, the Coors Light Colder Than app for

BlackBerry and iPhone, Rickard's mobile couponing with Shark Club (which gave away a free pound of wings at the sports bar) and its location-based Beer Finder app.

All of this was accomplished while remaining mindful of the principles of a company founder who believed in social responsibility and keeping true to his vision of “brewing the best beer in the world for the people of Canada.”

The seventh generation of the Molson family is still actively involved in the business. Geoff Molson, now ambassador for Molson Coors Canada and a member of the board, was head of marketing in Quebec. Geoff was also a key driver behind recent innovations such as the



# Tribute. Molson: 225 years of beer

development and marketing of Molson M, a chic Montreal-style beer that is full strength but with less carbonation. Andrew Molson, his brother, is now board chairman.

Molson Coors Canada president and CEO Dave Perkins sees this ongoing connection to the company's roots as a great corporate asset. "There is a competitive advantage in family that is less about reinforcing our being Canadian, and more the care, quality concern and values that come with family involvement," explains Perkins. "I think people generally look upon Molson as a company with a deep and rich heritage and history in Canada – and I think there is awareness that there is still meaningful family involvement."

Perkins says the company's merger with Adolph Coors Co. did not change any of that. Being Canadian, he says, is about attitude, heritage, deep involvement in the country – and all decisions for the Canadian business are made in Canada.

A 30-year Molson vet, Perkins progressed through the marketing and market research areas in Calgary, Montreal and Toronto before moving into general management. He migrated south in 2001 as president of Molson U.S. and stayed following the merger to run the international group, strategy and mergers/acquisitions.

In 2009, Perkins returned to Canada to lead a transformational agenda and has clearly made an impact in terms of increased market share over the

past year as well as an increase in product launches.

"What I feel good about," says Perkins, "is as I look at our portfolio of brands today, it feels broader, deeper and healthier than it did 12 months ago."

While Molson Coors has introduced some strong extensions to some of its core brands in the past two years – Molson 67, Molson M, Rickard's White and Rickard's Dark, for example – the advertising drive tied to the 2010 Vancouver Olympics had a lot to do with its sales lift and the renewed popularity of its flagship brand.

Molson Canadian was relaunched during the opening ceremonies of the Olympics and Molson's powerful ties with sports, and hockey in particular, were really solidified by its Olympic sponsorship and the Molson Canadian Hockey House, the hospitality centre that welcomed hockey fans from around the world to the Games. Canadian's 2010 media spend (up to November, as measured by Nielsen) was \$8.3 million – 4.5 times higher than Labatt Blue's, and that's without factoring in the sponsorship spend. All things combined, by December 2010, market share of Canadian was up over its rival.

With each point representing millions of dollars, it's easy to see why share battle is so hard fought. During the 1980s and '90s, at the height of the beer wars that raged between Molson and Labatt, it was

tough to discern which cultural icon – hockey or beer – was the most competitive."

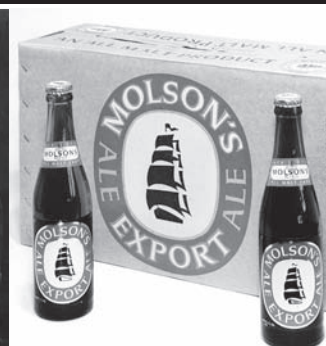
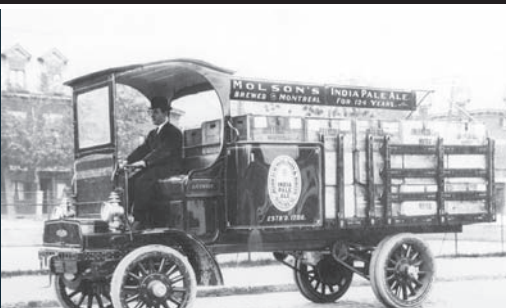
The beer wars encompassed an era of big-budget advertising and promotions that pitted the two brewers against each other as they vied for the attention of young adults and raced to be first to market with a quick succession of new product launches for dry, draft and ice beers. It was all about who could generate the most brand awareness and interest through a 30-second spot. Television was the battleground.

"The whole heightening of competition and focus on youth – where the volume drinkers were – can be closely correlated to the [evolving] regulatory market at the time," says Dave Barbour, a former Molson marketer, who's now retired.

Barbour was on the front lines during the early days of the beer wars between 1968 and 1987. He started in Calgary as advertising and sales promotion manager and moved through the ranks in Montreal and Toronto to become VP of marketing nationally. When he first joined Molson, regulations limited brewers to product advertising – primarily catchy tunes with lines about taste and quality.

Molson TV spots in the 1960s included a black and white classic featuring Guy Lombardo and his Royal Canadians big band performing the Molson

Left to right: Company founder John Molson; a delivery truck circa 1920; an assortment of brands from the 1950s, including the beerco's first lager, Crown & Anchor; Molson Export's packaging in 1957.



## MOLSON THROUGH THE YEARS

### 1786

Production begins at the Molson brewery on Sept. 1. John Molson launches with four brands: Strong Ale, Mild Ale, Table Beer and Small Beer.

### 1800

Glass bottles are introduced. (Beer was previously only sold in barrels.)

### 1803

Molson Brewery starts a beer delivery service in Montreal, rather than selling right from the brewery.

### 1807

Molson Brewery publishes its first newspaper advertisement in *Canadian Courant*.

### 1820

Molson opens the first Canadian industrial grain distillery and is the first to export Canadian-made spirits to England. The distillery remains Canada's largest until closing in 1866.

### 1855

The Molson Bank receives its charter and opens for business. In 1925, it merges with the Bank of Montreal.

### 1859

Molson opens a store at the Montreal brewery to sell directly to consumers rather than just pubs.

### 1902

A refrigeration system is installed, making year-round brewing possible.

### 1903

Molson Export launches.

### 1919

The Molson Percival Stadium opens at McGill, dedicated to Percival Molson, who perished in World War I.

### 1936

Molson Brewery celebrates its 150th anniversary by publishing an illustrated booklet.

### 1945

Molson becomes a public company.

### 1954

Molson Golden Ale launches.

### 1955

Official opening of the Toronto brewery, which produces Molson's first lager, Crown and Anchor.



# CHEERS

TO 225 YEARS OF BREWING IN CANADA



FROM YOUR FRIEND & PARTNER FOR  
**OVER 50 YEARS**



**TORONTO MAPLE LEAF HOCKEY CLUB**

LEAFS NATION

# Tribute. Molson: 225 years of beer

Canadian song, "Molson Canadian. Its friendly sparkle greets the eye...Next time you've got a thirst for a lager bright and clear, drink Molson Canadian lager beer." It was capped off with a super of the tagline, "It's the friendly lager."

In the early '70s, Paul Anka performed a pop version of the song – by this time, it was in colour – with additional lyrics such as, "Just right for folks who know their beer...And if you know lager, you'll agree it heads the list in brightness and quality."

Barbour says by the time he moved to Toronto in the mid-'80s, the rules changed. Lifestyle campaigns were allowed, but once beer was introduced into the scenario no skilled activities or activities that were deemed dangerous – surfing or swimming, for example – could be shown. After the fun, then it was time to sit back and enjoy a Molson beer.

The timing couldn't have been better. Research had shown that while Molson performed very well on a number of important scores, when it came to youth, Labatt was edging ahead.

"That drove us into the turning point for the brand in terms of its market share and image," says Barbour. "That was the campaign I call the 'rock video' campaign. On one side, we had video that was very attractive to youth and on the other end we had lined up music that was holding on to the existing franchise, which was slightly older."

The result of that "two birds with one stone"

approach in 1985 was a breakthrough campaign featuring a series of quick-cut vignettes teamed with hit songs such as "Dancin' in The Street." A 1987 execution showed surfing and beach volleyball accompanied by classic tunes, "So Glad You Made It" and "Gimme Some Loving." The tagline of this campaign: "The Taste That Will Stop You Cold."

Molson Canadian acquired a cool, youthful image virtually overnight. Young adults were buying into it and results in the marketplace proved it. By the late 1980s, Molson Canadian surpassed Labatt Blue as the number one beer.

Barbour says the whole strategy had to be bigger than simply an ad campaign, so other initiatives included creating the Molson Indy in 1985 – a year after Labatt had been rejected trying to get a Formula One race to Toronto – and successfully acquiring all the rights and approvals needed to stage the event. "We tried to turn the whole thinking of the company around from the profile of the sales reps we looked for, management people we looked for, our ad agencies," says Barbour. "Everybody knew where we were going. It was a broadly cast strategy, not just one campaign."

The "rock video" campaign continued for about four years and as other campaigns followed, the

strategy behind the flagship brand stayed focused on a core demographic of 19- to 24-year-olds.

From 1988 to 1992, Molson Canadian advertising continued with an irreverent tone, using classic rock 'n' roll under the "What Beer's All About" banner. This CASSIES-winning campaign doubled the brand's share in the key Ontario market and increased its penetration of the core 19- to 24-year-old demo by 50 points.

In 1995, "I Am" positioning was introduced for Canadian, keeping the brand on top and once again winning a CASSIES award for increasing brand awareness and share of market.

"I Am" reached a crescendo in 2000 with "The Rant," which appeared in cinemas and on TV, and included live performances by Joe Canada (actor Jeff Douglas) at hockey games. The campaign was phenomenally successful and although it only ran about six weeks, it continues to be talked about, copied and parodied to this day – most notably by Michael J. Fox during the closing ceremonies of the 2010 Vancouver Olympics.

In the mid-'90s, Molson had already taken its marketing activities online and was leading the way in demonstrating how to use this channel to connect with consumers. Sites were created for the company, the flagship and other brands in addition

Left to right: Gilda Radner and Terry David Mulligan in a 1972 spot for Golden; Black Label plays it cool in 1989; Spinal Tap attend Molson's Great Canadian Party in 1992; Molson Canadian's 1992 "Dancin' in the Street" ad.



## MOLSON THROUGH THE YEARS

### 1957

Tom and Hartland Molson acquire the Canadian Arena, which includes the Montreal Forum and the Canadiens Hockey Club (Molson's later sell and buy back the Canadiens several times). Molson becomes co-sponsor of *Hockey Night in Canada*.

### 1958

Molson acquires Sick's Brewery, enabling it to expand across the country with six breweries in Western Canada.

Hartland and Tom Molson set up the Molson Foundation (renamed

the Molson Family Foundation in 1981). So far, it has dispersed over \$120 million in grants.

**1962** Molson acquires Newfoundland Brewery.

### 1970

A Montreal conference for young managers within the company kicks off the beginning of the focus on young adults in Molson's marketing.

### 1974

Molson acquires Formosa Spring Brewery of Barrie, ON.

### 1978

The corporate Molson Coors Donation Fund (originally called the Molson Donation Fund) is created to support charities and not-for-profits. Approximately \$55 million has been donated to date.

### 1983

Molson beers launch in the U.K.

### 1985

Molson gets approval for the first Molson Indy in Toronto.

### 1986

The brewer celebrates its 200th birthday with the opening of the John Molson Hospitality Centre, built on the site of the original brewery in Montreal. A time capsule is filled with items from employees across the country. Eric Molson tours all the breweries and thanks employees.

### 1989

The merger of Molson Limited and Carling O'Keefe Companies makes it the largest brewery in Canada and the fifth largest in North America.



to its I Am Online web community. Molson broke new ground over Labour Day weekend 1995, as the first company to sponsor a live internet broadcast, airing its Metallica concert in Tuktoyaktuk, NWT. It was also one of the first CPG companies to win a Cyber Lion at Cannes, taking home two Golds in 1998.

Molson Coors has been connecting with consumers through social media since 2007. It's a big component of its marketing activities and will continue to be during its 225th year. The Molson blog talks about employees and what they're doing in the community, but consumers can also connect with Molson on Twitter and Facebook.

"During the 2010 Olympics, we went from 30,000 fans on our Facebook page to over 350,000 during the games," says Ferg Devins, Molson Coors chief public affairs officer. "Today we're well over 400,000."

For Molson Coors the beer wars are now ancient history. Peter Nowlan, chief marketing officer, says it's no longer two Canadian beer companies going head-to-head, the war is now global and the real enemy is not other brewers but marketers of wine and spirits. As a result, the target audience has broadened to include not just youth but the same generation that Molson was trying to reach 20 years ago: the baby boomers.

In the two years since Nowlan moved to Molson



As beer continues to lose share to wine – down over 7% since 1993, while wine rose 11%, as per StatsCan – Molson 67 reaches out to wine drinkers with the promise of fewer calories.

Coors, following 18 years of marketing packaged goods for Nabisco and Kraft, he says there has been more new product activity than any time in the past 15 years.

"What we've launched has been done mindful of the opportunity to lure those drinkers back from wine," says Nowlan. "It's about taking the blinders off and seeing the category more broadly, talking to wine and spirits drinkers – both men and women – from legal drinking age to 59."

Nowlan has instituted an idea-based culture where each brand is organized around ideas that

resonate with the target, for example Rickard's Red being linked to food, flavour and beer recipes.

Molson research has shown that Canadians tend to underestimate the amount of calories that wine and spirits contain, so when Molson launched Molson Canadian 67 in late 2009, it was positioned to lure those drinkers back to beer. Advertising for the new brand focuses on how 67 stacks up calorie-wise against other beverage options such as wine, which has almost twice the calories, and mixed drinks that can have more than three times the calories of the new brew.

Molson M, billed as "the world's only microcarbonated lager," was launched first in Quebec in 2010 but will be rolled out to the rest of the country this year to appeal to beer drinkers with more sophisticated tastes.

Other new additions to the Molson portfolio include Keystone and Keystone Light early last year. An extension to the popular Rickard's brand was introduced in 2009, Rickard's Dark. It joined a label that began with Rickard's Red in 1985, Rickard's White, launched in 2008, Rickard's Honey Brown and Rickard's Pale Ale.

It hasn't all been about new brands for Nowlan. He has also turned his attention to rejuvenating Molson's heritage brands, beginning with the relaunch of Molson Canadian and its new "Made

# Congratulations.

Cheers to Molson Coors for 225 remarkable years.





from Canada" positioning during the 2010 Olympics. The brand refresh includes modified packaging and design with a more natural red maple leaf and more confident red and blue wordmark. Molson Export – a brand that's 108 years old – is also being relaunched with a positioning that will build on the heritage of the brand and John Molson.

During the beer wars there was a fair amount of sameness about the products, but today's consumers are looking for genuine differences, says Nowlan, so there must be differentiation. "Molson Coors is focused on putting the consumer at the centre of everything we do. Going into 2011, we have a very ambitious set of consumer-based ideas," says Nowlan. "What drives beer is excitement and news, and it's up to us, the marketers, to attract them to the category."

Perkins says Molson Coors is focused on changing perceptions around when beer should be consumed.

"Why is it that wine is a more suitable accompaniment for meals in so many people's minds? That's wrong. Why is it that at a black tie event waiters walk around with trays of wine instead of trays of beer? We need to change that. So you'll see innovation and efforts from Molson Coors that broaden the amount of alcohol occasions that are relevant to beer."

Perhaps as 2011 counts down to 2012, champagne will have some competition.

Left to right: Red Dog launches in 1994; Molson monkeys around in a 1999 "I Am Canadian" spot; new tag "It Starts Here" appears in this 2006 ad; Heineken (sold by Molson in Canada) inspires walk-in beer closet fantasies in 2010.



## MOLSON'S ANNIVERSARY GIFTS

Brewery founder John Molson was a prominent philanthropist in his day, known for his role in projects such as establishing Montreal's first public hospital. His spirit of giving has been a guiding principle of the brewery's corporate responsibility program for 225 years. It is also one of the foundations of the company's anniversary year celebrations.

"We believe in the family – that a firm and real commitment to the communities within which we do business is extremely important," says Geoff Molson, ambassador, Molson Coors Canada and member of the board of directors. "It explains our longevity in many ways, because we are a business, but we are a business that gives back as well."

There are two Molson foundations that give back: the Molson Family Foundation and, for corporate giving, the Molson Coors Donation Fund. During this anniversary year,

## We're all part of a larger community that depends on everyone playing a part

– John Molson, 1825

the Molson Coors Donation Fund has earmarked \$2.25 million to donate to communities across the country, much of it in support of facilities and programs that encourage active lifestyles such as community centres, rinks and arenas.

Employees and the cities where Molson Coors has its businesses will also be a big part of the 2011 anniversary revels. Celebrations will take place in those locations and events include a contest that will bring consumers and employees from across the country to where it all started, the Montreal brewery.

Molson family members will also have a higher profile in 2011. Geoff Molson will travel to several cities to meet employees and community members, and to take part in the presentation of some of the larger donations.

As per Geoff Molson, it's an opportunity to contextualize the company's vision for stakeholders, with an eye to building on that heritage: "During our 225th birthday we will have many opportunities to talk about the importance of our history and how it has led us to who we are today. Hopefully it gives us another platform to talk about our future as well."



## MOLSON THROUGH THE YEARS

**1989 (cont'd)** The beerco launches Molson Special Dry, now Molson Dry, Canada's first "dry" beer.

**1991**  
Molson Excel, Canada's first alcohol-free beer, launches.

**1995**  
Molson becomes the first to sponsor a live internet broadcast when it airs the Metallica concert held for contest winners in Tuktoyaktuk, NWT.  
"I Am Canadian" launches.

**1997**  
Molson ties its portfolio together under the "What beer's all about" umbrella.

**1998**  
Export is relaunched around the tagline, "History in the making."

**2000**  
The iconic and much spoofed patriotic tirade "The Rant" catapults Joe Canada to fame and gives a mighty boost to Molson's flagship Canadian brand.

**2005**  
Merger of Molson and Coors: the new company becomes the fifth largest brewer in the world with over 14,000 employees.

**2007**  
A new brewery opens in Moncton, N.B., supplying Atlantic Canada, the northeastern U.S. and overseas.  
Molson starts its first blog.

**2008**  
Molson becomes an official supplier of the Vancouver 2010 Olympic Games.

**2009**  
Brothers Geoff, Andrew and Justin Molson re-acquire the Montreal Canadiens and the Bell Centre.  
Molson M, Canadian 67 and Rickard's Dark launch.

**2010**  
Keystone and Keystone Light are introduced to Canada, and Keystone Light becomes the Official Beer of NASCAR in Canada and the Official Beer of the NASCAR Canadian Tire Series.



MOLSON *Coors*

Congratulations on your 225th birthday.

B  
B  
D  
O



proximity





BY JUDY JOHN

# WHY YOU SHOULD CARE ABOUT AWARDS

CREATIVE ROI

There's a reason why there are awards for everything: the Olympics, the Oscars, the Super Bowl, *Iron Chef*, it's the spirit of competition that pushes us to be better. The best of the best set the bar and everyone clamours to jump over it.

Yes, it's just advertising, but we should want better too: more innovative, more surprising, more breakthrough. With the average person seeing around 3,000 messages a day, you want your work to be noticed, remembered and to mean something. You want your ad to be one of the best.

Award shows are a pure measure of creativity: it's all about the work. If you can get noticed amongst the

works in a creative business should have a book. It means you care about what you make. It demonstrates your ability to add to the work and make it better. That's your job security.

**Why agencies should care about awards:** You want to have and retain the best people. That's how you get to the best

You want them, after they've come up with a good idea, to go to the extra mile to try to find a better idea. Clients who are known for wanting great work usually get it.

For example, Old Spice won the Grand Prix at Cannes last year. The work transformed a stodgy brand from the '70s into the hot brand of 2010. It broke through in market and in the judging room. The talent wound up on *Ellen* and *Oprah*. The clients became rock stars in their organization. In other words, the brand wins, the agency wins and the clients win.



Running out of places to put your CASSIES, Lions and D&AD Pencils? You're on the right track.

10,000 ads entered into an international show, selected by seasoned CDs who have been exposed to every great idea, chances are, your work is breaking through in the market.

Personally, I think everyone in the business should care about awards. Ego aside, I'll make my economic case for why you should care.

**Why creatives should care about awards:** Well, this is an obvious one. Creatives have the shortest careers of all ad people. The ones who win awards consistently are the ones that tend to be able to stay around a little longer. In advertising, where there is no job security, having a book filled with award-winning work is your job security. Awards mean more job offers.

**Why account people, planners and producers should care about awards:** You should have a book filled with award-winning work as well. Everyone who

work. So you want the reputation of winning awards. It says good things about the work, the people and your clients. People will want to work at your agency and the smart clients will want to work with your agency.

**Why clients should care about awards:** You want the best people working on your business. Period. They come up with better ideas. And the better ideas are the ones that break through. You want them thinking about your business all the time, not just when they're at work. You want their "shower time."

## Award-winning advertising

**works:** Between 1987 and 2002, Leo Burnett conducted four studies, exploring the correlation between award-winning advertising and marketplace success. We identified the top 100 campaigns of a particular year – and then spoke to the agencies and advertisers behind them. The purpose was to gauge the impact that award-winning work had on goals such as increased sales, greater market share and improved awareness levels.

Across a 15-year span, our studies proved that 86% of award-winning advertising sells. Clients told us that while ordinary advertising establishes a brand's identity, outstanding advertising is far more effective, because it creates an emotional bond. Sure, that was eight years ago, but it confirms that what breaks through and connects in shows, breaks through and connects in market.

## Why I care about award shows:

We are faced with the same advertising problems every day. Most products or services are parity. So often creativity is the only thing that separates one brand from another. The power of creativity can transform brands. The power of creativity can change human behaviour. I believe in using that power to be the best of the best.

*Toronto-based Judy John is chief creative officer of Leo Burnett and will be adding CEO to her title on March 1.*





BY WILL NOVOSEDLIK

# BEST PRACTICE = BRAND PARITY

Any business student from the last 20 years will be familiar with Harvard business guru Michael Porter, whose two tomes – *Competitive Strategy* and *Competitive Advantage*, written in 1980 and 1985 respectively – constituted the business school bible throughout the '90s.

In March of 2001, the Boston-based guru wrote a thorough and definitive analysis of the state of the digital nation. It was a devastating critique, one that sent shivers up and down the spines of every web shop in the world, because it pulled the rug out from under their key value proposition: that the cost savings created by e-commerce would provide clients with a key competitive advantage over those who still relied on bricks and mortar.

By the time Porter's critique was published, we had lived through the embarrassment of Christmas 1999 when everyone ordered their gifts online and then didn't get them by Dec. 25, because the dotcoms had forgotten to think about real-world logistics. We had also lived through the burst of the dotcom bubble three months later, and the economic slowdown that resulted. So Porter had a lot of evidence with which to analyze some of the digital industry's more misguided claims.

Nine years on, most of the hard lessons learned from those days have resulted in both an easier purchase experience and a more integrated view of clicks and bricks. It has also forced us to hone the art of integrated communications. What it hasn't resulted in is an understanding of the downside of so-called "best practices."

In his article, Porter pointed out that once everyone has the same online capability, there is no longer any competitive advantage to be had. The early adopters – at least the ones who got it right – may have enjoyed a short window of competitive advantage, but once their competitors caught up, the window closed and everyone was on the same playing field.

This condition shone a bright light on one of Porter's core concepts: the need for competitive differentiation. Though he wrote through an econometric lens, anyone in the marketing game instinctively understands the need for brands to be different from each other. It's rule number one. Despite that, the reality in any category is that 95% of the brands are the same.

The online experience is no different. If you strip away the trade dress, most commercial websites are built exactly the same. This is the result of adhering to the "best practices" documented by all the user acceptance studies that have been done over the last decade. The only thing that's different is the brand imagery. It's like a walk down the detergent aisle. Same containers, same contents, different labels.

It seems like the internet, itself a disruptive technology,

has now matured to the point where websites are afraid to innovate, lest they disrupt functionality. This is not a derogation of functionality; it's a refutation of the overwhelming tendency of commerce to impoverish experience in the service of efficiency. But puritanical adherence to technical performance inevitably leads to banality and sameness.

In a 2007 blog post entitled "Why Traditional Strategic Planning Sucks and Best Practices are for Idiots," Idris Mootee, founder of innovation consultancy Idea Couture, exhorts us to remember that "best practices are for those who don't know what their customers' needs are or have no idea where the future is going." He talks about two different kinds of people: defenders, who see the future as more of the same but better, and attackers, who see the future as a new world.

Looking around the commercial internet, I'd say the defenders are calling the shots. Is this the fault of the brands or the folks who build websites for them? I've seen it come from both sides. It's a basic human behaviour: the present sees the future as an extension of the past. As if it were that linear and incremental.

Come to think of it, defender behaviour is one of the key conundrums of the creative services industry. Most work that you see out there is informed by the same mindset that adheres to "best practices." The work that wins awards and fills the glossy annuals becomes the benchmark for all those practitioners who didn't win awards. Trouble is, they don't see it as a benchmark



to exceed so much as a source of ideas to copy. The result is that whatever category they're serving becomes flooded with lookalikes. Last year's awards become this year's templates.

Best practices defend and extend the known; "next practices" attack the known by embracing the unknown. Consultants preach differentiation, but when the rubber meets the road, they themselves are no more capable of embracing it than the marketers who, in constant fear of their competitors or their bosses, just want to fit in.

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*Will Novosedlik has worked on brands both as a consultant and as a client in Canada, the U.S. and Europe. These brands include Nestlé Canada, Corby Distilleries, Swiss Chalet, Harvey's, RSA Security, Bata International, Deutsche Telecom, Butterfield and Robinson, Telus Business Solutions, The Reitman Group and, most recently, Wind Mobile. He can be reached at novosedlik@gmail.com.*

BRAND EXPERIENCE

# 2011 DRYWALL REPORT CARD

BY HELEN PAK  
AND BRIAN SHEPPARD  
CO-ECDs AT SAATCHI & SAATCHI

There are some who see drywall as just another job, but not Lou Fabucci. "Those kinds of guys...they're just a bunch of grade Z hacks!" claims Fabucci, and it's precisely this kind of passion that makes him *Plaster* magazine's Top Drywaller in this year's Drywall Report Card. Lou's refined use of the trowel has helped him rack up numerous national and international drywall honours recently, including a prestigious Best of Show at this year's Dust Awards. "That one was really special, and it wasn't for some flimsy trim detail either. That drywall job was for an actual client." We spoke to Lou while he was taking a smoke break, and getting more plaster from his truck.

## How is the business changing?

Well, the technology evolves but in the end, it's about laying on a smooth coat of plaster, isn't it? That never changes.

## Why did people connect with your taping and plastering so much this year?

I think it was the new ideas we brought to the work. First of all, we thinned down the compound a lot and that helped us provide a smooth finish. And when we started sanding with 100 grit instead of 120, people really stood up and noticed.

## Were you surprised at the number of awards you took home?

You know how this business is, you're only as good as the last ceiling you did. You try not to get caught up in all the podium talk, or "if we enter this wall in this category, it's worth a bunch of points." Still, it's nice to be recognized.



PHOTO BY TOM NANOS



## The best part of the job?

It's not the awards. It's finding a great client who says, "Lou, I'll be honest – your drywall scares me...but you're the expert." And then, in the end when the plaster dust settles, they love it. Sometimes, you have to take them to that scary place before they can see the promised land.

## It's about trust isn't it?

Trust. And a steady trowel.

## Any advice for the younger generation breaking in to the business?

Don't think that you plaster a few nail holes, and you're suddenly a star. Learn the craft and keep your mouth shut for the first couple of years. And when you're drywalling, wear comfortable pants. Me, I like sweatpants.

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